Annual Report 1984/85
Art Gallery of Ontario

Art Gallery of Ontario
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1984/85

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The Art Gallery of Ontario is generously funded by the Ministry of Citizenship and Culture, Province of Ontario; the Municipality of Metropolitan Toronto; and the Government of Canada through the Museum Assistance Programmes of the National Museums of Canada, and the Department of Communications (Cultural Property Export and Import Tax); and the Canada Council.

President's Report

Pictured at the opening of *The Etchings of James McNeill Whistler* are, from left to right: Mr. William J. Withrow, Director; Mr. Allan Gotlieb, Canadian Ambassador to the United States of America; Dr. Katharine Lochnan, Curator of Prints and Drawings and organizer of the exhibition; Mr. Morris Perlis, President and General Manager of American Express Canada, sponsors of the exhibition in Canada; Mr. Fredrik Eaton, President; Mr. David Kiehl, Assistant Curator of Prints and Photographs, Metropolitan Museum of Art.

The past year at the Art Gallery of Ontario has been highlighted by celebrations. The magnificent exhibition *From the Four Quarters*, an exploration of Ontario's rich visual culture from prehistoric times to Confederation, celebrated the province's Bicentennial. Toronto's Sesquicentennial provided the opportunity to take an exciting look at the work of thirty-two local artists in *Toronto Painting '84*.

Last summer the city came alive with the extraordinary event, the Toronto International Festival, and to help celebrate this event, the AGO presented the exhibition *Hockney Paints the Stage*, starring the colourful and imaginative stage designs for opera by David Hockney. This past year also saw the sesquicentennial of Whistler's birth and highlighting the many international commemorations of this event was the exhibition *The Etchings of James McNeill Whistler*. Its opening at the Metropolitan Museum of Art in New York marked the first time that the great institution has presented a Canadian-produced exhibition.

The focus of international contemporary art has shifted back to Europe. In recognition of this new artistic explosion, the Gallery produced the largest and most ambitious exhibition it has ever undertaken – *The European Iceberg: Creativity in Germany and Italy Today*. This exhibition also provided a unique opportunity to acquire major new works for our contemporary international collection.

But our celebrations extended beyond exhibitions. The annual "Celebration" weekend in the Fall attracted a record 16,000 visitors, who enthusiastically took part in the full range of educational programs and various fun activities. Also this year, the Gallery and its Volunteer Committee were invited to assist with the annual Brazilian Ball – one of the most glamorous and enjoyable events in the city. The proceeds from this year's Ball will be used to provide important support for the AGO's exhibition program and art purchases.

This past year has seen some major new initiatives by our Board of Trustees. The AGO 2000 Committee, under the leadership of Val Stock, has produced a major long-term development plan with specific proposals for the final Phase III expansion of the Gallery's facilities.

The Membership Committee, under Margo Bindhardt's leadership, developed a new membership structure to encourage annual contributions to the Gallery and to expand the community we serve. New non-resident and youth categories of regular annual membership were established. Contributing member categories were expanded and the new Curators' Circle was created to recognize our major annual donors. One positive result of this change is a significant increase in the number of our Life Members who form the core support for the Gallery.

Two major projects were completed this past year by The Grange Committee under Val Cronyn, and were made possible by the energetic fund-raising by committee members and volunteers. The Grange Garden has blossomed with a new Spring wardrobe and The Grange Corridor is now an educational and visually pleasing entrance to the house.

A new Marketing Advisory Committee of the Board, chaired by Joe Rotman, was established to analyze our needs and plans for innovative strategies to increase public awareness, attendance, and revenue. At the same time, the Community Relations Committee under George Gilmour has been restructured to encourage more direct communication with the Gallery's constituencies by emphasizing coordination between special interest groups and the most appropriate areas within the Gallery.

The continued financial stability of the AGO will require significantly increased private support. The three pillars of that commitment are the Annual Giving Fund, the Art Gallery of Ontario Foundation, and the Volunteer Committee.

We are extremely grateful to Ian Woolley, his Annual Giving Fund Committee and its many canvassers for reaching out to corporations, foundations, and individuals for their generous contributions. These funds provide the critical base of support for purchase of works of art and maintenance of our capital facility. Without our corporate sponsorship program, the range and quality of our exhibitions would be seriously restricted.

The Art Gallery of Ontario Foundation gives an important sense of financial stability to the institution. Under the able leadership of Arthur

Barbara Hepworth (British, 1903-1975), *Holed Stone*, 1959; white alabaster, H. 35.6 cm. Gift of Mrs. O.D. Vaughan, 1985.

Mingay and its Board of Trustees, the Foundation has nurtured a series of generous bequests into an endowment approaching $7 million, whose income funds acquisitions, exhibitions, long-term planning, and special projects.

The Volunteer Committee and its President, Shirley Bohnen Levy, together with the Gallery Volunteers, Exhibition Volunteers, and Junior Committee provide a level of support unique on this continent. They enrich all of our activities. Their shops, services, and special events generate substantial funds for acquisition, exhibition, and special needs. And The Grange is their special contribution to the cultural history of this city.

During the year eight trustees retired: Ms. Mina Dover Cohen, Mr. R. Fraser Elliott, Mrs. Caroline MacDonald, Mr. Wally Majesky, Mrs. Elsie Anne Savoie, Mrs. Mary Alice Stuart, Mr. Bruce W. Taylor, and Mrs. Barbara Wilkins. I would like to thank each of them for their energy, enthusiasm and help. At the same time it is a pleasure to welcome six new trustees: Mrs. Valliere Cronyn, Mrs. Judith Dickie, Mrs. Sheila Langlois, Mrs. T.R. Price, Mrs. Eileen Mitchell Thomas, and Mr. Ian C. Woolley.

Finally, there is one celebration that is particularly special – Bill Withrow is completing his twenty-fifth year as Director. Under his capable leadership the Art Gallery of Ontario has grown from a small municipal gallery to the preeminent art museum in this country, with an international reputation for the quality of its exhibitions and the richness of its collection. His special talents are for people. The work and dedication of our volunteers are the standard for which other museums strive; the trustees have represented the highest traditions of business and community support; and the staff of the Gallery have provided a core of leadership to other institutions on this continent.

On the occasion of his Silver Anniversary, I would like to express our deep appreciation to Bill Withrow and to all of the talented and dedicated individuals who have worked with him over these years.

Fredrik S. Eaton,
President

Director's Report

In June 1960 when I was appointed to the staff of the Art Gallery of Ontario, the annual budget was approximately a quarter of a million dollars and the full-time staff numbered thirty-four. The physical plant of the institution (including The Grange), then called the Art Gallery of Toronto, measured 5,764 square metres. Today the operating budget, exclusive of art purchase monies, stands at almost $9 million, the full-time staff numbers 206, and the size of the plant is now 27,455 square metres. To that might be added the growth of our Collection from 3,429 to 10,700 works of art and the growth of our membership from 4,748 to 27,413. For the present-day staff, volunteers, and members it is important to be aware of this tremendous extent of growth over these twenty-five years.

In spite of being a very different institution in a very different world in 1985, the Gallery has retained some of its pre-1960 aspects. My predecessor, Mr. Martin Baldwin, and the Board of those times, then known as the Council of the Art Gallery of Toronto, left us a heritage of significant principles. These include a strong belief in the Collection as the primary *raison d'être* for the institution, a respect not only for the work of artists but for the artists themselves, a devotion to the highest standards of art, historical scholarship, and museum practice, and finally, a determination to be fiscally responsible and deficit-free.

The last principle has proved, in the last few years, to be the most difficult to honour. The late Herman Geiger-Torel, former director of the Canadian Opera Company, once said, "If an opera doesn't cost a lot, frankly, it just isn't any good." This is not as true for art exhibitions as opera, at least in terms of intrinsic quality, but it does seem to hold true in terms of popular public response. Non-Member attendance at some of our important and beautiful exhibitions in the last few years has been disappointing. Many explanations have been offered, including increased competition for leisure time and money, the popularity of VCR's and the recession. The Gallery may take some reassurance in the knowledge that art museums and many performing arts organizations all over North America are struggling with the same problems.

In response to this problem, the Gallery has formed a Marketing Advisory Committee comprised of several volunteer Marketing professionals. The overriding concern of this group is to increase attendance by making the Gallery more accessible to the public and encouraging participation in our activities.

In spite of the current situation, our traditional responsibilities of preservation and research must persevere. I am therefore pleased to announce that as we go to press with this annual report, the final touches are being made to the expansion of our conservation laboratory. Many of our regular visitors passing along Dundas Street have been able to follow the progression of the lab's construction. The 204-square-metre addition will incorporate a much larger inpainting studio and a new paper conservation section with the existing painting and sculpture area, enabling us to care for the special needs of our contemporary art and growing collection of works on paper. In addition to the physical expansion, we have also expanded our Conservation team. After conducting an international search during several months last spring, the Gallery has hired two Canadian conservators. We are pleased to welcome to our staff Barbara Keyser as Conservator of Contemporary Art and Dr. John O'Neill as Senior Paper Conservator.

The Conservation Lab expansion was made possible through the generosity of a number of organizations, to whom we are extremely grateful: The Henry White Kinnear Foundation; The Marguerite and Murray Vaughan Foundation; the Ontario Ministry of Citizenship and Culture, the federal Department of Communications; and the National Museums of Canada.

The year 1984 also saw the retirement of Margaret Machell, a cornerstone member of the Art Gallery of Ontario staff. Margaret began working at the Gallery in 1941 and has served at one time in almost every department of the Gallery. As Archivist and Grange Consultant from 1981 to 1984, Margaret literally knows the Gallery inside out, and has left a lasting impression upon our historic house, The Grange, the Gallery's Volunteer Committee and, of course, the Archives. Her devotion to museum work has been publicly recognized, first in 1978, when she was elected a Fellow of the Canadian Museums Association, and again in 1984, when she received the Ontario Association of Art Galleries' Award of Merit. On behalf of the Trustees, Staff, and Volunteers of the Art Gallery of Ontario, I thank Margaret for her forty-one years of dedication to the Gallery.

With the retirement in recent years of several employees of long service, the average age has dropped to thirty-five. I find it both encouraging and reassuring that this new generation of museum professionals combine youthful enthusiasm with capable expertise to effectively carry on the demanding responsibilities of running this institution. We have had another good year and I wish to thank all our staff for their hard work and dedication. I am especially grateful to Division Heads for their wise council and support. The number of this group has increased this past year with the promotion of Joyce Davenall Turner to Division Head status as Manager of Volunteer Activity. Over the last few years the complexity and scope of the Volunteer Committee's activities have grown considerably. In her new position, Joyce will ensure the smooth functioning of these activities, while providing effective liaison between the Volunteer Committee executive and senior Gallery management.

Volunteers continue to be one of our most important resources, not only for support in our

Staff at work in the recently expanded Conservation Laboratory.

Henri Gaudier-Brzeska (French, 1891-1915), *Ornement Torphille*, 1914; cut brass, 15.9 x 3.8 x 3.2 cm. Purchase, 1985.

programming, but for art purchase money, which they generously donate. This past year, the $973,000 spent on art purchases included $227,000 from the Volunteer Committee, enabling us to further enhance the enrichment of our collection.

Acquisitions

The Gallery accessioned over 350 works of art into the Permanent Collection during 1984-85. Many important purchases were made possible by the Annual Giving Fund, and the Collection was significantly enhanced by numerous generous gifts of works of art. The many donors are individually recognized in the List of Acquisitions on pages 13-20.

Among the most noteworthy acquisitions, and the single most important work on paper to be added to the Collection in recent years was a superb early impression of Albrecht Dürer's great engraving *Adam and Eve* (Meder 1, II/IIIA). A major addition to the modern sculpture collection, also a purchase, was Henri Gaudier-Brzeska's cut brass sculpture *Ornement Torphille*, 1914. Other significant additions of modern art were gifts, including three paintings: Jacques Villon's *Louisette*, 1926, an anonymous gift; Alberto Giacometti's *Still Life with Bottles*, 1957, from Amy and Clair Stewart; and an early David Hockney painting, *I saw in Louisiana a live-oak growing*, 1963, Gift of the Volunteer Committee Fund; and several sculptures: two by Barbara Hepworth including *Holed Stone*, 1959, in white alabaster, gift of Mrs. O.D. Vaughan; a bronze maquette from Marian Moore; and Henry Moore's *Small Maquette No. 1 for Reclining Figure (Festival)*, 1950, gift of Walter Carsen.

In addition to the Dürer, other purchases of works on paper included two drawings, Mauro Gandolfi's flashy sheet, *Jupiter and Juno*, and Max Pechstein's *Female Nudes in Palau Landscape*.

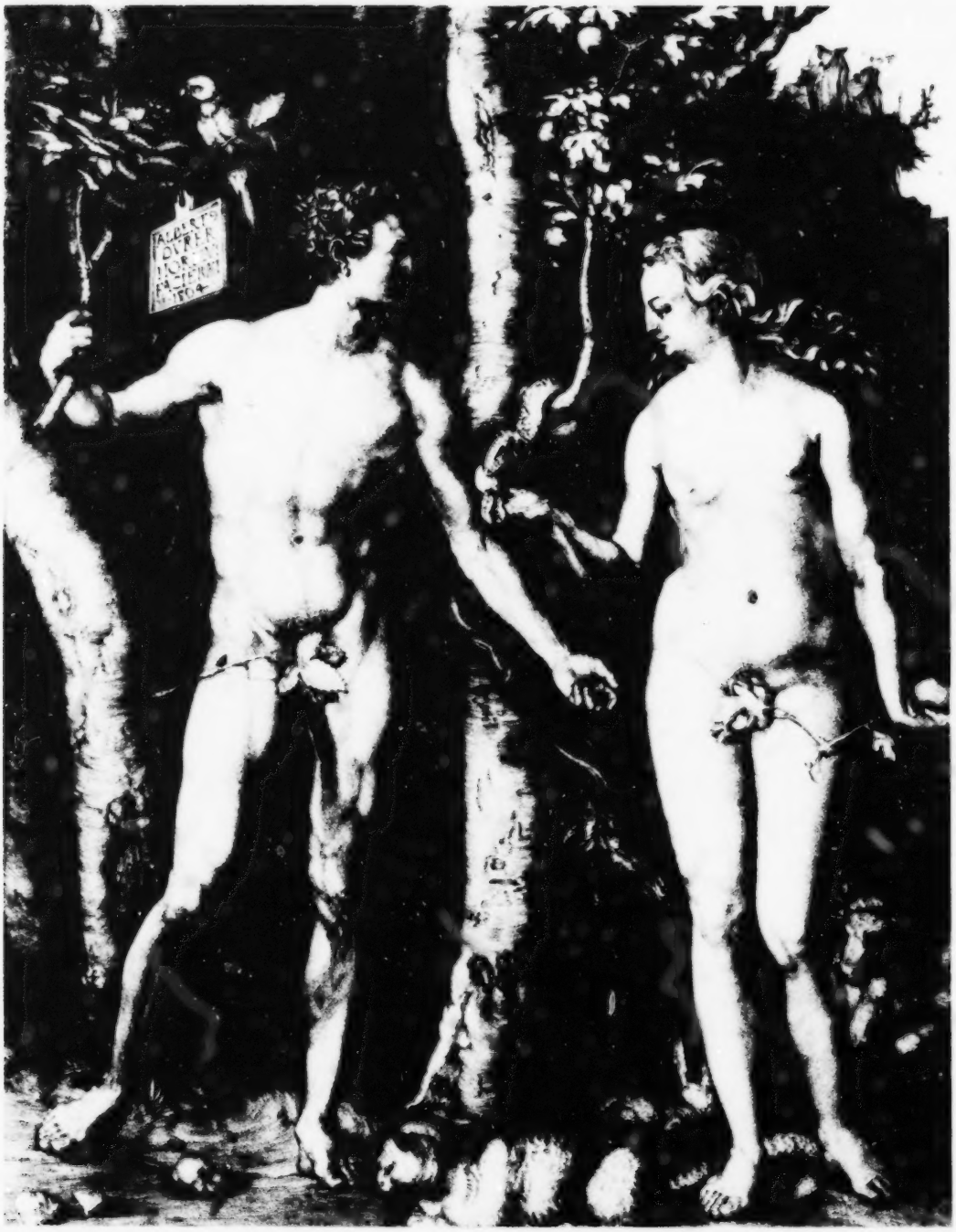
Corporate and private donations assisted greatly in the acquiring of works on paper, including a group of thirty-five 19th-century French etchings and lithographs assembled by the late Dr. Theodore Heinrich of Toronto, purchased thanks to a generous gift from Touche Ross. The Gallery received gifts of three important prints by James McNeill Whistler: the lithotint, *Nocturne: The River at Battersea*, 1878, given by Arthur Gelber in memory of Esther Gelber, who was for several years a member of the Print and Drawing Collection Committee; and an etching, *The Unsafe Tenement*, 1858, a gift of Enid Maclachlan in memory of Peter Maclachlan. A touched working proof of Frederick Landseer Maur Grigg's etching *St. Botolph's Bridge No. 2*, 1936, was acquired with funds donated by Norcen Energy Resources Limited. A fine Dutch mannerist drawing from the estate of the late Dr. Heinrich, Joachim Wtewael's *Judgement of Paris*, was purchased with the assistance of Mr. and Mrs. Frank Seger. The poster

collection continued to grow with the gift of twenty-seven Russian posters of 1924 by Mr. Hart Massey; and the first and second editions of the Russian constructivist book *Russian Placards* by Vladimir Lebedev, thanks to the Trier-Fodor Foundation and Mrs. Helen Burpee. The Gallery received seventy-four lithographs and etchings by Henry Moore as part of the ongoing gift from the artist; and an important photograph by Constantine Brancusi, *Narcissus Fountain*, c.1922-23, gift from the Junior Committee Fund.

The exhibition *The European Iceberg: Creativity in Germany and Italy Today* provided the focus for several significant acquisitions of contemporary international art. Two paintings, Mimmo Paladino's *The Wayfarer*, 1983, gift of the Volunteer Committee, and Sigmar Polke's *Sign: Measurement of the Stones in the Wolf's Belly and the Subsequent Grinding of the Stones into Cultural Rubble*, 1980, a purchase, were unveiled with the opening of the exhibition. Several more major works were acquired out of the exhibition: two generous gifts of paintings from the Volunteer Committee, Jörg Immendorff's *Hu*, 1984, and Salomé's *Light of Dawn*, 1982; Rebecca Horn's *Pendulum*, 1984, gift from the Junior Committee; and two purchases, Luciano Fabro's *Germany*, 1984, and Lothar Baumgarten's *Monument for the Native People of Ontario*, the latter made especially for the exhibition and on permanent view in the Walker Court. Other important purchases were works by Lucio Pozzi and Robert Barry, and seven drawings for projects executed in 1981-82 by Denis Oppenheim. The latter drawings relate to Oppenheim's large sculpture installation, *Launching Structure #2, an Armature for Projection (From the Fireworks Series)*, 1982, donated to the Gallery by the artist. Noteworthy donations of contemporary works on paper are a work by Alan Davie, gift from the collection of Percy H. Taçon, and a relief print by Dorothea Rockburne, from Jeanne Parkin.

Purchases and gifts also significantly added to the Gallery's holdings of Canadian historical and contemporary art. The most important historical purchases included Henry Sandham's *On the Godbout River*, 1874; Robert Harris' *Bessie in*

Albrecht Durer (German, 1471-1528), *Adam and Eve*, 1504; M 1 II/IIIA, engraving on laid paper, 24.5 x 19.1 cm (sheet, trimmed to borderline). Purchase, 1984.



Giovanni Anselmo installing *Verso Oltramare* for *The European Iceberg*.

Our Rooms, Paris, 1885; Marmaduke Matthews' *Hunters among Rocks*, c.1885; Paraskeva Clark's *Portrait of Philip*, 1933; and two abstract paintings by Lawren Harris, the first in the collection, from c.1938. The many generous gifts include *Sketchbook*, 1882, by Thomas Mower-Martin, gift of Mr. W.J. Gilling; and Curtis Williamson's *Interior*, 1897, gift of Mrs. Morton Rapp. Noteworthy groups of works donated included several watercolours and drawings related to William Berczy, from John Andre.

Among the most important purchases in contemporary Canadian art were two sculptures by Robin Collyer, *After Lee*, 1979 and *I'm Still a Young Man*, 1973; videotapes by Norman Cohn, *Children in Hospital*, 1979 and *In my end is my beginning*, 1982-83; Noel Harding's sculpture *1st, 2nd and 3rd Attempt to Achieve Heaven*, 1983; and Liz Magor's photographic work *I have always weighed 98 lbs*, 1983-84. The exhibition *Toronto Painting '84* was the occasion to acquire for the first time paintings by several young artists working in Toronto: Andy Fabo, Oliver Girling, Andy Patton, Joanne Tod, and Vincent Tangredi. Gifts of special note were Arthur McKay's *Untitled*, 1978, from Syd Lovell; and Yves Gaucher's important 1962 print *Par un beau clair de froid, à Maurice Beaulieu*, gift of Mrs. Peter Maclachlan.

Exhibitions

During the year, the Gallery presented an impressive array of exhibitions in fulfillment of its mandate to create a balanced program of historical, modern, and contemporary Canadian and international art. The majority of the exhibitions, large and small, were originated by the Gallery's curatorial staff. Some of the highlights include the following exhibitions.

The Etchings of James McNeill Whistler – to date the only Canadian exhibition ever to open at the Metropolitan Museum of Art in New York – returned to the AGO in November to the delight of print connoisseurs and offered an exceptional opportunity to view and examine Whistler's etchings in their proper artistic context. The 180 Whistler prints, and several comparative works by Guardi, Turner, Rembrandt, Corot, Hiroshige, and other draughtsmen who influenced Whistler, originated from public and private collections in Canada, Britain, and the United States. The exhibition was curated by the AGO's Curator of Prints and Drawings, Katharine Lochnan, who also authored a major book published by the Gallery in association with Yale University Press.

Organized by the Gallery's former Curator of Contemporary Canadian Art, David Burnett, *Toronto Painting '84* was a major survey of recent art activity in Toronto. The work of a newly emerging generation of young artists featured both abstract and figurative styles.

The European Iceberg: Creativity in Germany and Italy Today, the first and most ambitious exhibition of its kind on this continent, was organized as a major investigative step in recognizing the importance of recent European creative contributions. It included the work of thirty-two artists, eight architects, thirteen designers, eight photographers, in addition to representations of theatre and a comprehensive feature film program. Several artists – Lothar Baumgarten, Giovanni Anselmo, Nicola De Maria, Jannis Kounellis, and Reinhard Mucha – produced new works *in situ* especially for the exhibition. Guest curated by Germano Celant, organized at the Gallery by Chief Curator, Roald Nasgaard, and designed by Massimo Vignelli, the exhibition was accompanied by a comprehensive catalogue with essays by fourteen German and Italian authors.

Hockney Paints the Stage, a delightful assemblage of stage sets and theatrical

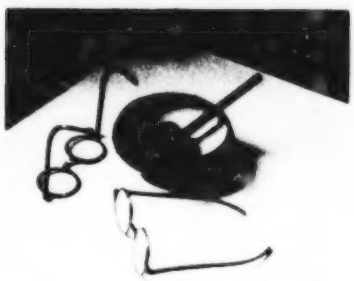
André Kertész (American, b. Austria-Hungary 1894), *Mondrian's Pipe and Glasses*, 1926; gelatin silver, 7.6 x 8.9 cm. Collection Mr. & Mrs. David Mirvish. From the exhibition *Responding to Photography*, which was on view at the AGO October 13–December 2, 1984.

environments by David Hockney, proved to be the happiest music/theatre event during the Toronto International Festival in June. Organized by the Walker Art Center, Minneapolis, and coordinated by the Gallery's Curator of Modern Sculpture, Alan Wilkinson, the exhibition had its only Canadian showing here at the AGO and featured works that were based on sets Hockney has designed for the Glyndebourne Festival Opera and the Metropolitan Opera. At the same time, the Gallery hosted *Leonardo: Studies for the 'Last Supper,'* a didactic exhibition showing the current progress of the restoration of the *Last Supper* mural in Milan.

The year featured several one-man shows of contemporary Canadian artists: an exhibition of the video works of Norman Cohn, organized for the Gallery by Guest Curator Peggy Gale; *Walking Woman Works: Michael Snow 1960-1967*, a retrospective of a seminal body of the artist's earlier work, organized by the Agnes Etherington Art Centre, Kingston, Ontario; *William Ronald: The Prime Ministers*, a series of paintings of the sixteen prime ministers of Canada by Toronto artist William Ronald; and *Kurelek's Vision of Canada*, a retrospective of the artist's paintings of Canada's landscape and her people, organized by the Robert McLaughlin Gallery, Oshawa, Ontario.

Canadian historical art was represented by two exhibitions dedicated to the celebration of women artists, *Visions and Victories: Canadian Women Artists 1914-1945*, and *Rediscovery: Canadian Women Photographers 1841-1941*, both organized by the London Regional Art Gallery. An exhibition of paintings and murals by the Nova Scotia folk artist, *Francis Silver*, was organized by the Art Gallery of Nova Scotia in Halifax.

Old Master Drawings from the Museum of Art, Rhode Island School of Design continued the Gallery's program of presenting significant Old Master drawings from important international collections. *George Bottini: Painter of Montmartre* explored the work of a little-known French contemporary of Toulouse-Lautrec. Organized by the Miami University Art Museum, it included many works from a private Canadian collection. A tribute to Toronto collectors, *Responding to Photography*, curated with a catalogue by



Maia-Mari Sutnik, drew from local resources to present a visual anthology of the history of photography. *John Baptist Jackson: The Venetian Set*, curated by Brenda Rix, Assistant Curator of Prints and Drawings, examined a recent acquisition of the Gallery, and this year's *Masterpiece* exhibition, curated by Karen Finlay, Assistant Curator of Exhibitions, focussed on Hendrick Terbrugghen's *Melancholy*. The program was further enriched by a variety of in-house exhibitions drawing from the Gallery's collection including the Klamer family's collection of Inuit art.

Extension Services

During the year more than 369,110 viewers attended a total of 114 provincial, national and international bookings/events in fifty-four different centres. Ontario alone had forty-five exhibition bookings, forty-nine "Artists with their Work" programs and two Speakers Service events in thirty-nine centres. Eleven national centres had fourteen bookings while four international centres had four exhibition bookings. Northern Ontario booked 50% of the Speakers Service events, 25% of "Artists with their Work" programs, and 31% of Ontario's travelling exhibitions.

The Hague School: Collecting in Canada at the Turn of the Century completed its national circuit in 1984-85 as did *W.J. Wood: Paintings and Graphics*. Three exhibitions, *The Clichés-Verre of the Barbizon School*, *John Baptist Jackson: The Venetian Set*, and *Daumier and 'La Caricature,'* all drawn from the Collection of the AGO, completed their provincial tours during this fiscal year. We were also pleased to present *Norval Morrisseau and the Emergence of the Image Makers* to our provincial client galleries, this first in-depth study into the influence of Morrisseau upon his peers.

The *Contact* program continued to meet the needs for small exhibitions for communities with limited access and without facilities for major exhibitions. Six new exhibitions circulated in the province: five featured original work by Canadian contemporary artists – Graham Coughtry, Harold Klunder, John Meredith, John Noestheden, David Thauberger – and *Mark Rothko: Memorial Portfolio* from the AGO's Collection. These six joined five exhibitions from the previous year, resulting in a total of twelve bookings at Ontario centres.

As one of the provincial agencies of the Ontario Ministry of Citizenship and Culture, the AGO provides programming each year for Festival Ontario, which sponsors a series of community festivals throughout the province. In the past year, an "Artists with their Work" exhibition was held in conjunction with the Peterborough Summer Festival; *Norval Morrisseau and the Emergence of the Image Makers* was exhibited at the Algoma Fall Festival in Sault Ste. Marie.

The "Artists with their Work" Program continued to encourage valuable interaction between Ontario artists and galleries throughout the province. The program enables an artist to conduct workshops which complement an exhibition of works, or a screening of films or videos. Through this program, contemporary artists have received greater exposure provincially. They have experienced varying attitudes to their work in cities far removed from major art-producing centres. Exhibiting galleries have gained greater accessibility to current artistic trends and have been able to expand their exhibition program due to the AGO's organizational and financial participation.

In 1984/85, forty artists from a roster of seventy-seven artists participated in forty-nine "Artists with their Work" Programs. These exhibitions, screenings, workshops, and lectures

were held in twenty-six art galleries and centres in twenty-three Ontario communities. Forty-six programs were solo exhibitions. One third of the bookings were for film and video.

Changing Landscapes, an outdoor group sculpture exhibition, was held at the Laurentian University Museum and Arts Centre throughout the summer. A second group exhibition, featuring both in- and outdoor sculpture and drawing, was hosted by the Art Gallery of Peterborough and was co-sponsored by the Festival Ontario Program.

Other Curatorial Activities

During 1984-85 many significant loans from the Permanent Collection were made to other galleries across Canada and internationally. Thirteen plaster and bronze sculptures by Henry Moore were lent to the Columbus Museum of Art, Ohio for their travelling exhibition *Henry Moore: The Reclining Figure*; sculptures by Picasso, Matisse, Gauguin, Moore, and Brancusi were provided to the Museum of Modern Art, New York for their travelling exhibition *Primitivism in the 20th Century: Affinity of the Tribal and the Modern*; Marc Chagall's *Over Vitebsk* was included in retrospective exhibitions organized by Fondation Maeght, Nice, France and the Royal Academy of Arts, London, England; sculptures and a drawing by Henri Matisse were lent to the Arts Council of Great Britain for Matisse exhibitions to be seen in England and New York; *Le Concert* by Pierre-Auguste Renoir has been included in the Renoir exhibition organized by the Arts Council of Great Britain for showings in London, Paris, and Boston; Alfred Sisley's *Paysage près de Moret* will be seen at four Japanese museums; *La Table garnie* by Pierre Bonnard has been included in the artist's retrospective organized by the Kunsthaus, Zurich, Switzerland; the Commune di Treviso, Italy borrowed Paris Bordone's *Portrait of a Man* for their exhibition *Paris Bordone: e il suo tempo*; Andy Warhol's *Elvis I & II* travelled to the Museum of Modern Art, New York as part of their circulating exhibition in Australia; *Giant Hamburger* by Claes Oldenburg was lent to the Whitney Museum of American Art, New York for their exhibition *BLAM! The Explosion of Pop, Minimalism, and Performance 1958-1964*; eleven Canadian Historical prints, including works by F.H. Carmichael, Thoreau MacDonald, and Mary Wrinch went to the Glenbow Museum, Calgary, Alberta for their circulating exhibition *Images of the Land: Canadian Block Prints 1919-1945*; three works on paper by David Milne were lent to the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York for their circulating Milne exhibition; works by John A. Fraser, Allan Edson, Lucius O'Brien, C.W. Jefferys, A.J. Casson, J.W. Beatty, and Robert Holmes, among others, were provided to exhibitions in Montreal, Peterborough, and Saskatoon; works by Joyce Wieland and Michael Jolliffe were sent to Concordia University for one-person exhibitions on these artists; and forty-five works on paper were lent to the Collingwood Museum for an exhibition on Walter Trier.

The E.P. Taylor Reference Library has experienced a year of unprecedented growth. Usage of its collection continues to climb, with external readership increasing by 14%, public reference inquiries up 30%, and all readers using greater quantities of library materials. Annual accessions have risen by 35% to 4,600 new titles, reflecting increased gift levels and the continued spectacular success of the catalogue exchange program. A remarkable series of donations of manuscript material has marked the past year. Papers relating to the Federation of Canadian Artists and the Canadian Arts Council in the 1940s and 1950s were donated by the late Professor Gordon Couling. A group of administrative records of the Canadian Art Club was donated by Mrs. Elizabeth Elliott, completing the gift of papers of the Club's Treasurer, Charles Stone. Kay Kritzwiser presented papers documenting her twenty-year career as critic for the *Globe and Mail*. Marjorie Lismer Bridges continued her ongoing donations of Arthur Lismer papers. A group of miscellaneous papers and photographs was received from the estates of the sculptors, Frances Loring and Florence Wyle. Hugh Anson-Cartwright, Christopher E. Horne, J.T. Johnson, and the Volunteer Committee have continued their loyal support with donations of antiquarian titles and catalogues raisonnés. A complete list of donors to the Reference Library, all of whom have our gratitude, appears on page 36 in this Report.

Photographic Services continued to provide photography of works of art for an active publications schedule and for acquisition and archive records. Requests were processed for both in-house programs and outside users. Exhibition catalogue photography was undertaken or commissioned in out-of-town locations. A total of 1,029 works of art were photographed and over 6,895 photoprints issued. The department also documented various Gallery activities and exhibition installations. Over 400 mail orders were serviced, providing photographic material for books, brochures, posters, cards, film, video, and individual research, along with agreements covering copyright and royalty matters.

Special slide sets were made from the exhibitions *Norval Morrisseau and the Emergence of the Image Makers*, *The Etchings of James McNeill Whistler*, and documentation took place of *Hockney Paints the Stage* and *The European Iceberg: Creativity in Germany and Italy Today*. The department prepared over 14,000 slides for various programs and slides of the Permanent Collection.

In addition to the regular restorative treatment of works during the past year, Conservation Services has also focussed on preventative conservation and care of the Gallery's Collection in addition to those borrowed works in the custody of the AGO. Our new Conservation staff has worked with other Curatorial departments toward the formulation of a more comprehensive loans policy and an overall conservation policy. To further upgrade the handling of works, our new Conservators have conducted a series of in-house seminars for both our Technical Services and Art Rental Service staff on the most recent professional techniques. These activities have helped to create a well established base for the opening of the expanded Conservation Laboratory.

Young visitor enjoying a Hands On activity.

Education Programs

The particularly challenging program of special exhibitions during the fiscal year 1984-85 led to a great deal of research and preparation by the staff of the Education Services Division. All departments carried on a full program of regular activities in addition to special events and services. In April a symposium related to *From the Four Quarters* brought a new mixture of scholarly interests together to discuss development of native and colonial art. In September a slide-tape presentation plus written handouts were produced as vehicles for public understanding of the new work of *Toronto Painting '84*. *The European Iceberg* exhibition saw an ever changing schedule of artists' panels, lectures, talks, video presentations, and an exciting series of German and Italian films.

The Bicentennial educational exhibition, *Images of Ontario*, was mounted with a number of didactic and interpretive devices that helped public viewers enjoy the show. Another Ontario Bicentennial project, funded by the Outreach Ontario program of the Ministry of Citizenship and Culture, was a major three-day conference of education officers from art galleries all over Ontario. Some thirty-five delegates attended sessions and workshops in the AGO Education facilities, hosted by our staff. A vitally needed network was established and all those who attended felt that a great deal had been accomplished.

A new Primary Level Program was successfully introduced as a weekly program for school visit groups from Kindergarten to Grade 3. With the introduction of this and several new programs, the Education Division now offers art education for *all* age groups in the community: this includes the family programs *Hands On* and *Open Studio* (which even accommodate pre-school children); the Primary, Elementary, and Secondary Level programs; Post-Secondary and Adult Continuing Education; and a new weekly Senior Citizens' program. In addition, the needs of the handicapped, the visually and hearing impaired, and our multi-cultural population are addressed by regular or "on-request" services.

After a hiatus of two years, the popular and important Animation Studio for young people was reinstated in the Activity Centre. This year's production was screened for members of the Academy of Canadian Cinema. Our regular Film Program presented seven major film series this year to critical and public acclaim. The "Specialist" series of Canadian art history media kits were completed and distributed to eighteen cooperating institutions for the exclusive use of their staff and clients. This major project was funded by Outreach Ontario.

A number of individuals and corporations helped our Education programs with funding, and particular acknowledgement must be made to the Social Sciences and Humanities Research Council of Canada for major support of the *Four Quarters Symposium*. Scholarships to the *Advanced Studies* courses of the Gallery School were sponsored by Shell Canada and an anonymous donor. Private and corporate sponsors also supported the film programs and acquisitions.

Planning and research for a number of new programs or events were carried on by all seven Education departments. A new course in art appreciation for school teachers, computerization of slide library information, new publications and video documentaries are some of the activities which we hope will come to fruition in the coming year.

For a more complete listing of Education Services programs, accomplishments, and statistics, please turn to pages 24 to 29.

Volunteer Programs

The Volunteer Committee's objectives of promoting interest in the Art Gallery of Ontario and assisting with fund-raising has been well served this year by more than 700 enthusiastic volunteers.

The Membership Committee continued to staff the desk in the main lobby where 60% of new memberships were processed. In cooperation with volunteer docents and education staff, the Committee organized several popular members' activities which included *Art in the Morning*, *Art & Apéritif*, *Special Evenings*, and *Sunday Start with Art* in addition to special exhibition openings and two new members' parties.

Several new projects were successfully initiated, adding to an extensive program of volunteer activities. Among them was a monthly telephone campaign to reach people with lapsed memberships and the Fall opening of a new retail outlet, The Impulse Shop. Merchandise related to The Grange, special articles of fine design, art-related products for children, and impulse items (some with AGO logos) are featured in this eye-catching shop.

The Reproduction and Jewellery Shops, now well established, continue to show a healthy profit. Both shops are happy to report boosted sales due to contracts with corporations and institutions. With assistance from the Board's Retail Committee, volunteers improved their business skills in the three shops by adding such procedures as monitoring inventory turnover, using open-to-buy plans, and installing a computerized cash register in the Impulse Shop.

Art Rental Service had a substantial increase in rentals and sales this year while maintaining their high artistic standards. An extended rental period of six months has proven to be popular.

This year the Volunteer Committee was the fortunate recipient of the proceeds from the successful and spectacular annual Brazilian Ball. With the proceeds the Committee was able to co-sponsor *The European Iceberg* and support the Volunteer Committee's Purchase Fund.

A very active Junior Committee initiated a new education program for elementary school children in The Grange, conducted "behind-the-scenes" tours for adults, and held monthly art seminars for Committee members. They sponsored two successful film and theatre events – Harry Rasky's *The Mystery of Henry Moore* and the musical *Cats*.

Visits to The Grange continued to grow in popularity with the public. Ongoing research by volunteers of historic houses and a docent enrichment program both contributed to the success of The Grange lecture series. The Grange Committee is especially proud of the superb receptions and corporate dinners prepared by the kettledrum cooks.

The Education Committee continued to conduct tours throughout the Gallery. These include twice daily tours for elementary and secondary school groups, weekly Thursday evening tours for adults, and up to four tours a day on weekends.

This year's *Celebration* event was the most successful to date with a record of 16,000 people participating in the festivities. Station CJCL contributed to this success by broadcasting live from the main lobby during the weekend.

The Tours Committee organized art tours to such places as Japan, France, Spain, and Chicago. These tours and the shorter *Gallery Hops* to places like Port Hope and Kitchener-Waterloo offer members an opportunity to travel with like-minded companions and to see private collections not usually accessible to the public.

As a result of media interest in all volunteer activities, the Gallery received substantial free publicity in newspapers, magazines, radio, and television.

The more tangible results of Volunteer efforts include the following: a special fund was established to honour Miss Margaret Machell upon her retirement from the Gallery, called the Margaret Machell Fund for Studies in Museology; a new fund, the Volunteer Committee's 40th Anniversary Fund 1946-1986, was established; the eight-part video series *The Shock of the New* was purchased for the Audio-Visual Centre; the first edition of Paul Kane's book *Wanderings of an Artist Amongst the Indians of North America* was purchased for the Reference Library; David Hockney's *I Saw in Louisiana a live-oak growing*, Paladino's *Viandante*, Salomé's *Light of Dawn*, Immendorff's *Hü*, and Rebecca Horn's *Pendulum* were purchased for the Gallery through the Volunteer Committee Fund.

As many volunteer activities involve working closely with staff, a harmonious relationship between the two is vital. The volunteers are most grateful to all the staff, who assist and support their efforts. Without them the above results could not have been accomplished.

In conclusion, I would like to thank the community for its support of our programs. Our Members constitute a strong asset to the Gallery, not only in their continued enthusiasm for our activities but also for the valuable input they provide concerning the public's views and tastes.

With the financial assistance of concerned companies, foundations, and individuals, we have been able to realize exhibitions and projects which otherwise would have been beyond our means in this time of economic restraint. The media have also been very supportive and have helped to elevate our profile through generous coverage of our events.

We are also very grateful for the sustained support and encouragement we receive from the Province of Ontario through the Ministry of Citizenship and Culture, and the Municipality of Metropolitan Toronto, and the Government of Canada through the Department of Communications, the National Museums of Canada, and the Canada Council.

Finally, a special word of thanks to those hard-working individuals who serve on our Board of Trustees and Committees. The Gallery has again benefitted this year from their wisdom, expertise, and unusual dedication.

Mr. Fredrik Eaton has spent his first term as President with the keen interest and enthusiasm that have come to be his trademark. It has been a great pleasure working with him this year and I look forward to cooperating together on the projects that await us in 1985/86.

William J. Withrow,
Director

List of Acquisitions

Gifts of Works of Art

Description	*Donor*
Canadian Historical	
William Berczy (attributed to) (1744-1813), *Head of an Apostle*; pencil, heightened with white chalk on blue paper, 32.3 x 26.2 cm (sheet).	John Andre
Landscape with Figures; pen and ink on laid paper, 18.1 x 25.8 cm (sheet).	
Moses; charcoal heightened with white chalk on blue paper, 25.5 x 19.5 cm (sheet).	
Two Heads of Apostles; charcoal, heightened with white chalk on paper, 22.3 x 29.2 cm (folded sheet).	
George Chavignaud (1865-1944), *In Muskoka*, 1901; oil on canvas, 30.5 x 73.5 cm.	Alfred Pond, Oakville
Aaron Allan Edson (1846-1888), *Scene in the Eastern Townships*, c.1886; watercolour and graphite on wove paper, 12.1 x 17.8 cm.	Dr. and Mrs. J.M. Goodman
Violet Keene (b.1893), *Portrait of Elizabeth Wyn Wood*, c.1929; photograph, 20.8 x 14.7 cm.	Mrs. Qennefer Browne, Thunder Bay
Arthur Lismer (1885-1969), *Sailing Boats, Cape Breton*, c.1940; black on wove paper, 22.9 x 29.8 cm.	Marshall H. Webb, Toronto, in memory of Dwight Webb (1909-1984)
Sketch for "Lily Pond," felt pen on paper, 28.1 x 11.3 cm.	Mrs. Marjorie Lismer Bridges, Ashton, Maryland
Trees, BC, c.1950; black conté crayon on wove paper, 26.7 x 20.4 cm.	Janet Bryson
Frances Loring (1887-1968), *Marion*, c.1923; bronze, H.52.0 cm; L.30.6 cm; W.3.8 cm.	Miss Marion Gibson in memory of Lt. Col. Thomson and Mrs. Gibson
Charles Macdonald Manly (1855-1924), *On the Humber, Bolton, Ont.*, 1885; pencil on paper, 16.8 x 25.8 cm (sheet).	Mr. Dyce C. Saunders
Henri Leopold Masson (b.1907), *Fairy Lake, Quebec*, c.1950; oil on canvas, 46.3 x 55.8 cm.	Estate of Neil D. Graham
Thomas Mower-Martin (1838-1934), *Apple Tree, Bromarek Avenue*, 1884; black and blue inks on wove paper, 16.6 x 19.5 cm.	Mr. W.J. Gilling
Bit of Waterdown – Evening, c.1880; (recto) graphite and ink; (verso) (trees) charcoal, graphite, 10.4 x 23.8 cm.	
Extensive View of a Farmstead I, 1884; blue and black inks on wove paper, 6.2 x 13.6 cm.	
Extensive View of a Farmstead II, 1884; blue ink on wove paper, 7.7 x 20.4 cm.	
(Fence with Chickens), c.1880; graphite on wove paper, 13.5 x 20.2 cm.	
Lime Kiln, Ancaster, c.1880; graphite on wove paper, 13.7 x 9.5 cm.	
Sketchbook, 1882; watercolour, graphite, ink on wove watercolour paper, 33 bound sheets.	
Study of a Tree and Cow, 1877; graphite on wove paper, 19.4 x 13.5 cm.	
Jack Leonard Shadbolt (b.1909), *Yellow Rocks*, 1945; watercolour on paper, 38.7 x 55.5 cm (sight).	Mrs. Ayala Zacks-Abramov, Jerusalem, Israel
Sydney Strickland Tully (1860-1911), *Portrait of Dominique*, c.1900; oil on canvas, 41.0 x 31.0 cm.	Mr. and Mrs. Harold Groves, King City
Curtis A. Williamson (1867-1944), *Interior*, 1897; oil on canvas, 43.5 x 53.6 cm.	Mr. and Mrs. M. H. Rapp
Canadian Contemporary	
Jack Bush (1909-1977), *Abstract*, 1956; watercolour on wove paper attached to board, 54.4 x 66.0 cm (comp., sheet).	Dr. Walter Tovell
Sheldon Cohen (b.1935), *Untitled*; portfolio of eleven prints.	Mrs. Ayala Zacks-Abramov
Sorel Etrog (b.1933), *Study for Duet*; pencil on paper, 41.3 x 30.5 cm (sight).	Mrs. Ayala Zacks-Abramov
Untitled (Head of a Man), 1969; etching on paper, 32.0 x 24.3 cm (imp.).	
Untitled (Head of a Man), 1969; etching on paper, 14.3 x 10.8 cm (imp.).	
Untitled; watercolour on paper, 39.9 x 32.7 cm (sight).	
Untitled, 1962; pencil on paperboard, 51.1 x 38.1 cm (sheet).	
Untitled; gouache on paper, 27.5 x 20.5 cm (sight).	
Marcelle Ferron (b.1924), *Untitled*, 1961; oil on canvas, 27.0 x 22.0 cm.	Mrs. Ayala Zacks-Abramov
Yves Gaucher (b.1934), *En Hommage à Webern No. 3*, 1963; impression in relief on laminated paper, 56.5 x 76.0 cm (sheet).	Marie Le Sueur Fleming
Par un beau clair de froid, à Maurice Beaulieu, 1962; 12-colour embossed etching on paper, 75.3 x 106.2 cm (sheet; sight).	Mrs. Peter Maclachlan
Les Levine (b.1936), *Aim*, 1982; oilstick on canvas, 94.5 x 137.4 cm.	In loving memory of Brian Levine, donated by his friends anonymously

Denis Oppenheim (American, b. 1938), *Projection Study. Launching Tower. Project for Geneva*, 1982 (from the *Fireworks Series*); oil wash, pencil and coloured pencil on paper, 127.0 x 97.0 cm (sheet). Purchase, 1984.

Description	*Donor*
Forget, 1982; oilstick on canvas, 123.8 x 167.7 cm.	
Race, 1982; oilstick on canvas, 126.0 x 170.7 cm.	
Steal, 1982; oilstick on canvas, 110.6 x 199.7 cm.	
Take, 1982; oilstick on canvas, 126.0 x 171.0 cm.	
James Williamson Galloway Macdonald (Jock) (1897-1960), *White Pillar*, 1958; oil on canvas board, 40.4 x 50.6 cm.	Mrs. Ayala Zacks-Abramov
Arthur Fortescue McKay (b.1926), *Untitled*, 1978; enamel on masonite, 113.0 x 113.0 cm.	Mr. Syd Lovell, Regina

Description	*Donor*
Jack Reppen (1933-1964), *Untitled*, 1963; ink, gouache, undetermined materials and collage (paper and undetermined screening) on board; 32.3 x 25.3 cm (sight).	Mr. and Mrs. Sanders
François Thepot (b.1925), *Echec au Carré*, 1966; 5 silkscreens, 55.5 x 59.2 cm (sheet).	Mrs. Ayala Zacks-Abramov
Tim Whiten (b.1941), *Large Drawing*, 1972; graphite on paper, 133.0 x 146.0 cm (sight).	Marie Le Sueur Fleming
International Contemporary	
Alan Davie (British, b.1920), *Hommage to the Earth Spirits No. 36*, 1980; watercolour and gouache on paper, 59.1 x 84.0 cm (sheet).	From the collection of Percy H. Taçon
Alberto Giacometti (Swiss, 1901-1966), *Still Life with Bottles*, 1957; oil on canvas, 61.2 x 50.6 cm.	Amy and Clair Stewart
Barbara Hepworth (British, 1903-1975), *Untitled*, 1965; lithograph, 81.2 x 58.3 cm.	Mr. and Mrs. M. H. Rapp
Oskar Kokoschka (b. Austria, 1886-1980), *Eupeithes calling for revenge from the suite 'The Odyssey,'* published in 1965 in London, edition of 50; lithograph, 33/50, 57.1 x 39.8 cm.	Mr. and Mrs. M. H. Rapp
Robert Motherwell (American, b.1915), *Open No. 37A in Orange*, 1971; acrylic on canvas, 213.2 x 274.5 cm.	Mr. and Mrs. Roger Davidson, Mr. Harris Davidson, Mr. Matthew Davidson, in honour of Mrs. Harry Davidson
Denis Oppenheim (American, b.1938), *Launching Structure #2. An Armature for Projection* (from the *Fireworks* series), 1982; mixed media, 4.27 x 18.29 x 21.34 cm.	Dennis Oppenheim
Dorothea Rockburne (Canadian, b.1934), *Locus #6*, 1972; relief etching and aquatint; 101.6 x 76.2 cm.	Jeanne Parkin
James Rosenquist (American, b.1933), *Horse Blinders*, 1968; lithograph, 71.2 x 101.2 cm (sheet).	Marie Le Sueur Fleming
Print and Drawing	
Jacques Aliamet (French, 1726-1788), (after Claude-Joseph Vernet, French, 1714-1789), *Le Matin*; engraving on laid paper, 35.3 x 45.2 cm (imp.).	In memory of W.R. Johnston
Anonymous (German, 15th century), *A Page from the Book of Saint James*; hand-coloured woodcut on laid paper, 40.6 x 26.2 cm (sheet).	Anonymous gift

Description	*Donor*
Moses and the Plague of the Flies from *The Book of Exodus*; hand-coloured woodcut on laid paper, 40.8 x 28.5 cm (sheet).	
Robert Austin (British, 1895-1973), *An Old Woman Coming Down the Stairs*; etching on laid paper, 15.3 x 10.7 cm (imp.).	Helen Downie
Girl Looking Out a Window at a Starry Sky, etching on laid paper, 16.4 x 10.0 cm (imp.).	
Jean Joseph Balechou (French, 1716-1764) (after Claude-Joseph Vernet, French, 1714-1789), *Landscape (Dedie a Monsieur Poulhariez Negociant)*; engraving on laid paper, 48.8 x 59.9 cm (imp.).	Anonymous gift
Francesco Bartolozzi (Italian, 1727-1815) (after Guercino, Italian, 1591-1666), *Goddess with Putti*, 1765; etching on wove paper, 28.2 x 33.2 cm (imp.).	Anonymous gift
Pierre-Francois Basan (French, 1723-1797) (after Nicolas Poussin, French, 1593/4-1665), *Jonas Englouti*; engraving on laid paper, 32.6 x 45.1 cm (imp.).	In memory of W. R. Johnston
George Baxter (British, 1804-1867), *Dover with Shakespear's Cliff*; etching with woodcut on wove paper mounted on board, 20.4 x 27.4 cm (sheet).	Mr. and Mrs. Denovan
Abe Baylinson (American, 1882-1950), *Nude Woman*, 1931; black and red chalk on wove paper, 50.8 x 38.4 cm (sheet).	Dr. Walter Tovell
William Berczy (attributed to) (Canadian, 1744-1813), *Head of an Apostle*; pencil on paper, 24.7 x 18.9 cm (sheet).	John Andre
William Callow (British, 1812-1908), *On the Adige, Verona*, 1846; watercolour on wove paper, 26.1 x 36.5 cm (sheet).	Dr. Walter Tovell
Eugène Isabey (French, 1804-1886), *Brick Echoué*; lithograph on india paper, 11.7 x 19.5 cm.	Dr. Walter Tovell
Vladimir Lebedev (Russian, 1891-1964), *Russian Placards 1917-1922*, 1923 (*Placards Russes* 1917-1922); Book, 2nd edition, with 23 colour lithographs (Published in Petersburg in 1923), 21.3 x 19.1 cm.	Mrs. Helen Burpee
Paulus Potter (Dutch, 1625-1654), *The Worn-Out Horse*; etching on laid paper, 14.8 x 22.9 cm (sheet) (trimmed inside platemark along top edge).	John Andre
Salvator Rosa (Italian, 1615-1673), *Figurina*, c.1656-1657, from the *Figurine* series; Wallace 86, etching with drypoint on laid paper, 14.4 x 9.2 cm (sheet) (trimmed along platemark).	John Andre

Description	*Donor*
Figurina, c.1656-57 from the *Figurine* series; Wallace 83 II/II, etching with drypoint on laid paper, 14.4 x 9.4 cm (sheet) (trimmed along platemark).	
Figurina, c.1656-57 from the *Figurine* series; Wallace 82 II/II, etching with drypoint on laid paper, 14.4 x 9.0 cm (sheet) (trimmed along platemark).	
Figurina, c.1656-57 from the *Figurine* series; Wallace 81 II/II, etching with drypoint on laid paper, 14.4 x 9.4 cm (sheet) (trimmed along platemark).	
Figurina, c.1656-57 from the *Figurine* series; Wallace 78, etching with drypoint on laid paper, 14.3 x 9.2 cm (sheet) (trimmed along platemark).	
Figurina, c.1656-57 from the *Figurine* series; Wallace 76, etching with drypoint on laid paper, 14.3 x 9.0 cm (sheet).	
Figurina, c.1656-57 from the *Figurine* series; Wallace 71, etching with drypoint on laid paper, 14.7 x 9.7 cm (sheet) (trimmed along platemark).	
Figurina, c.1656-57 from the *Figurine* series; Wallace 35 II/II, etching with drypoint, 14.2 x 9.2 cm (sheet) (trimmed along platemark).	
Figurine, c.1656-57 from the *Figurine* series; Wallace 73, etching with drypoint on laid paper, 14.1 x 9.1 cm (sheet) (trimmed along platemark).	
Figurine, c.1656-57 from the *Figurine* series; Wallace 67 II/II, etching with drypoint on laid paper, 14.4 x 9.4 cm (sheet) (trimmed along platemark).	
Figurine, c.1656-57 from the *Figurine* series; Wallace 47, etching with drypoint on laid paper, 14.7 x 9.5 cm (sheet) (trimmed along platemark).	
Georges-Philippe Rugendas (German, 1666-1742), *Men on Horseback in a Landscape with Ruins*, 1699 from *Diversi Pensieri*; etching on laid paper, 11.6 x 13.9 cm (sheet) (trimmed to platemark).	John Andre
Men and Horses in a Landscape with Ruins, 1699 from the *Diversi Pensieri*; etching on laid paper, 11.5 x 13.9 cm (sheet).	
Jan Van de Velde II (Dutch, 1593-1641), *Ruins of a Chateau*, 1615 (from series of eighteen landscapes with ruins); etching on laid paper, 11.7 x 30.7 cm (comp.).	Dr. Walter Tovell

Henry Moore (British, b. 1898), *Small Maquette No. 1 for Reclining Figure (Festival)*, 1950; bronze, edition of nine, L. 24.2 cm. Gift of Walter Carsen, 1985.

Description	*Donor*
James Abbott McNeill Whistler (American, 1834-1903), *Nocturne: The River at Battersea*, 1878; lithotint on papier bleuté, 33.0 x 41.8 cm (sheet).	Mr. Arthur Gelber, in memory of Mrs. Esther Gelber
The Unsafe Tenement, 1858; etching on laid paper, 15.9 x 22.7 cm (imp.)	Enid MacLachlan in Memory of Peter MacLachlan
Joachim Wtewael (Dutch, 1566-1638), *Judgement of Paris*; pen and brown ink and brown and grey wash over traces of black chalk on paper, 40.5 x 51.5 cm (sheet).	Mr. and Mrs. Frank Seger
Modern European Sculpture	
Reginald Butler (British, b.1913), *Girl on a Trapeze*; bronze, Edition No. 8/8, L. 49.3 cm.	Mrs. Ayala Zacks-Abramov
Barbara Hepworth (British, 1903-1975), *Holed Stone*, 1959; white alabaster, H. 35.6 cm.	Mrs. O. D. Vaughan
Maquette (Variation on a Theme), 1958; bronze, edition of 9, 44.0 x 21.5 cm (without base).	Marian Moore
Henry Moore (British, b.1898), *Four Reclining Figures Caves*, 1974; lithograph on paper, 54.5 x 68.5 cm (sight).	Norma Ridley on the occasion of the dedication of the Norma Ridley Reading Room
Half Figure, 1952; bronze, H. 17.2 cm.	Walter Carsen
74 prints	Henry Moore
Small Maquette No. 1 for Reclining Figure (Festival), 1950 (L.H. 292A), bronze, edition of 9, L. 24.2 cm.	Walter Carsen

Description	*Donor*
Old Masters	
Massimiliano Soldani-Benzi (Italian, 1656-1740), *Apollo (Apollino)*; bronze, H. 32.0 (with box).	Margaret and Ian Ross
Pomona, or Hora of Autumn; bronze, 32.5 cm (with base).	
Jacques Villon (French, 1875-1963), *Louisette*, 1926; oil on canvas, 81.2 x 60.2 cm.	Anonymous
Works of Art Purchased with Special Funds	
Canadian Historical	
William Armstrong (1822-1914), *Fishing Huts, Sault Ste. Marie*, c.1865; watercolour, gouache, scraping-out graphite on wove paper, mounted on paper, 13.3 x 20.5 cm.	Government of Canada through the Cultural Property Export and Import Act
Gap in High Island, Thunder Bay, Lake Superior, c.1865; watercolour, graphite, gouache on paper mounted on paper, 19.3 x 14.3 cm.	
B. J. Best (active 1870s), *Cows Grazing, Nova Scotia*, c.1870; oil on paper mounted on corrugated cardboard, 25.4 x 35.6 cm.	Government of Canada through the Cultural Property Export and Import Act
Washington F. Friend (1820?-c.1886), *Rideau Falls on the Ottawa River*; watercolour and gouache on blue paper mounted on board, 26.3 x 36.8 cm.	Government of Canada through the Cultural Property Export and Import Act
William George Richardson Hind (1833-1888), *Watching for Seals, Moisie River*, 1861; watercolour, gouache on wove paper, 8.7 x 13.4 cm.	Government of Canada through the Cultural Property Export and Import Act
George Harlow White (1817-1888), *The North Falls, Muskoka*, 1875; watercolour, graphite on paper, 13.4 x 21.8 cm.	Government of Canada through the Cultural Property Export and Import Act
International Contemporary	
David Hockney (British, b.1937), *I Saw in Louisiana a live-oak growing*, 1963; oil and india ink on canvas, 122.0 x 122.0 cm.	Volunteer Committee Fund
Rebecca Horn (German, b.1944), *Pendulum*, 1984; steel, machine, goose-egg	Junior Committee Fund
Jörg Immendorff (German, b.1945), *Hü*, 1984; synthetic resin on canvas, 285.0 x 400.0 cm.	Volunteer Committee Fund

David Hockney (British, b. 1937), *I Saw in Louisiana a live-oak growing*, 1963; oil and india ink on canvas, 122.0 x 122.0 cm. Gift from the Volunteer Committee Fund, 1984.

Description	*Donor*
Mimmo Paladino (Italian, b.1948), *Viandante*, 1983; oil, wood, plaster with papier mâche on canvas mounted on wood, 320.0 cm (diameter).	Volunteer Committee Fund
Salome (Wolfgang Cilarz) (German, b.1954), *Im Morgenlicht (Light of Dawn)*, 1982; mixed media on canvas, 400.0 x 300.0 cm.	Volunteer Committee Fund

Print and Drawing

Nicolas-Francois Barbier (French, 1768-1826), *Picturesque Landscape with a Rustic Gazebo*; lithograph on wove paper, 39.7 x 30.1 cm (sheet).	Touche Ross
Richard Parkes Bonnington (British, 1802-1828), *Vue d'une rue des Faubourgs de Besançon* from *Voyages Pittoresques et Romantiques dans L'Ancienne France*, 1827; lithograph on chine collé, 43.3 x 30.3 cm (sheet).	Touche Ross
Louis Boulanger (France, 1806-1867), *Attaque du Tigre*; lithograph on wove paper, 31.3 x 48.8 cm (sheet).	Touche Ross
Les Deux Amants de Clermont from the *Chroniques de France*; lithograph on chine collé, 46.1 x 29.4 cm (sheet).	
Scene from Faust; lithograph on wove paper, 39.6 x 28.5 cm (sheet).	
Tiger Attacking a Lion; lithograph on wove paper, 27.3 x 35.8 cm (sheet).	
Felix Bracquemond (French, 1833-1914), *Hiver*; etching on wove paper, 20.8 x 32.1 cm (imp.).	Touche Ross
Les Cigognes; etching on laid paper, 24.5 x 18.5 cm (imp.).	
Portrait of a Man; etching on Japanese paper, 47.9 x 36.7 cm (imp.).	
Charles-Francois Daubigny (French, 1817-1878), *Le Berger et la Bergère*, 1874; etching on laid paper, 29.0 x 22.2 cm (imp.).	Touche Ross
Eugène Delacroix (French, 1798-1863), *Feuille de Quatre Médailles Antiques*, 1825; lithograph on chine collé, 39.7 x 53.2 cm (sheet).	Touche Ross
Juive d'Alger et rue d'Alger; lithograph on wove paper, 54.3 x 35.8 cm (sheet).	
Vercingétorix, 1829; lithograph on wove paper, 53.5 x 35.3 cm (sheet).	
Un homme d'armes, 1833; etching on laid paper, 10.8 x 6.8 cm (imp.).	
Achille Deveria (French, 1805-1857), *Portrait of Francois 1er en Costume de Cour* from *Les Arts au Moyen Age* (Chap. VI); lithograph on wove paper, 54.8 x 35.7 cm (sheet).	Touche Ross
Narcisse Diaz (French, 1807-1876), *Les Joies du Mensonge* from *L'Artiste*; lithograph on wove paper, 29.6 x 22.3 cm (sheet).	Touche Ross
Norbert Goeneutte (French, 1854-1894), *Fantaisie*; etching on laid paper, 29.4 x 20.5 cm (imp.).	Touche Ross
Frederick Landseer Maur Griggs (British, 1876-1938), *St. Botolph's Bridge No. 2*, 1936; etching on laid paper, 25.4 x 20.0 cm (imp.).	Norcen Energy Resources Limited
Pierre Narcisse Guerin (French, 1774-1833), *Le Paresseux*; lithograph on wove paper, 34.9 x 25.5 cm (sheet).	Touche Ross
Louis Hersent (French, 1777-1860), *Choix de sujets tirés des contes de Jean la Fontaine*, 1818; 10 lithographs on wove paper in original wrapper.	Touche Ross
Charles Emile Jacque (French, 1813-1894), *La Bergerie*; etching on laid paper, 50.4 x 41.7 cm (imp.).	Touche Ross
Alexandre Lafond (French, 1815-1901), *Vélléda, Prêtresse Druide* from the *Martyrs de M. Chateaubriand, Livre IX*; lithograph on wove paper, 40.3 x 30.1 cm (sheet).	Touche Ross
Eugène Lami (French, 1800-1890), *Scene d'Ecosse*; lithograph on wove paper, 35.5 x 25.6 cm (sheet).	Touche Ross
Vladimir V. Lebedev (Russian, 1891-1964), *Russki Plakat 1917-1922*; book with 23 full-page, colour lithographs, 1st edition, each lithograph: 21.5 x 18.4 cm (sheet).	Trier-Fodor Foundation
Alphonse Léger (French, 19th century), *Portrait du Midi dit de la Calendre, Rouen*, 1823; lithograph on chine collé, 52.7 x 35.6 cm (sheet).	Touche Ross
Eugène Leroux (French, 1811-1863), *Title Page to L'Artiste*; lithograph on chine collé, 44.6 x 31.2 cm (sheet).	Trier-Fodor Foundation
Édouard Manet (French, 1832-1883) (after Velazquez), *Philip IV*, 1862; etching and drypoint on laid paper, 35.6 x 23.9 cm (imp.).	Touche Ross
Nicolas-Eustache Maurin (French, 1799-1850), *Mort de Don Juan*; lithograph on wove paper, 37.5 x 48.4 cm (sheet).	Touche Ross

Description	*Donor*
Charles Meryon (French, 1821-1868), *Oceanie, Pecheaux Palmes* from *Voyage du Rhin*, 1863; etching on laid paper, 15.8 x 33.7 cm (imp.).	Touche Ross
Samuel Prout (British, 1783-1852), *Chateau de Montbeliard*, lithograph on chine collé, 53.2 x 34.7 cm (sheet).	Touche Ross
Fountain in the Market Place, Rouen, 1825; hand-coloured aquatint on wove paper, 33.5 x 25.9 cm (imp., image).	
L'Eglise de St. Laurent, Rouen, 1823; lithograph on wove paper, 31.1 x 38.4 cm (sheet).	
Place de la Pucelle, Rouen, 1821; lithograph on wove paper, 41.3 x 30.1 cm (sheet).	
Theodore Ribot (French, 1823-1891), *Le Récureur*; etching on wove paper, 24.0 x 16.2 cm (imp.).	Touche Ross
Theophile Alexandre Steinlen (Swiss, 1859-1923), *Dance Hall*; colour lithograph on wove paper, 28.0 x 40.6 cm (sheet).	Touche Ross
Emile Jean Horace Vernet (French, 1789-1863), *Naufragé jeté sur la grève de Pourville*, 1822; lithograph on wove paper, 14.8 x 16.4 cm (sheet).	Touche Ross
Eduoard Vienot (French, 1804-?) (after Girodet-Trioson), *Endymion*; lithograph on chine collé, 33.5 x 49.4 cm (sheet).	Touche Ross
Modern Sculpture	
Constantin Brancusi (Rumanian, 1876-1957), *Narcissus Fountain*, c.1922-23; photograph, 39.8 x 29.9 cm (sheet).	Junior Committee Fund

Works of Art Purchased with the Proceeds of the Annual Giving Fund and the Art Gallery of Ontario Foundation

Canadian Historical

Caroline H. Armington (1875-1939), *Cour des Maisons Dieu, Bruges*, 1908; etching on laid paper, 9.9 x 6.2 cm (imp.)

Maison de Franc, Bruges, 1910; etching on wove paper, 7.3 x 5.0 cm (imp.).

Peniches, Paris, 1910; etching on laid paper, 7.0 x 4.9 cm (imp.).

Franklin Milton Armington (1876-1941), *Marie*, 1913; etching and drypoint on rag paper, 17.6 x 13.8 cm (imp.)

Miller Gore Brittain (1912-1968), *The Revellers*, c.1942; pencil on paper, 44.0 x 30.0 cm (sight).

William Brymner (1855-1925), *Low Tide, Baie St. Paul*, 1890; oil on canvas, 45.8 x 61.1 cm.

John Herbert Caddy (1801-1883), *On Lake Miltenendad*, c.1870; watercolour and pencil on paper, 23.5 x 40.1 cm (sheet).

Sunrise on the Thousand Islands, c.1865; watercolour, pencil on paper, 19.0 x 36.0 cm (sheet).

Frederick Sproston Challener (1869-1959), *Butterflies*, c.1905; oil on linen mounted on panel, 25.2 x 12.0 cm (sight).

Dragonflies, c.1905; oil on linen, mounted on panel, 25.5 x 12.2 cm.

Paraskeva Clark (b.1898), *Portrait of Philip*, 1933; oil on canvas, 127.7 x 128.3 cm.

William Nicol Cresswell (1822-1888), *Study of Two Trees*, c.1880; pencil and watercolour on wove paper, 36.0 x 25.2 cm.

Henry Rowland Eveleigh (b.1909), *Emotion No. 6*, 1945; oil on panel, 26.5 x 46.8 cm.

Odalisque, 1938; oil on panel, 30.4 x 40.7 cm.

Robert Frederick Hagan (b.1918), *Billboards at Consumers' Gas*, 1940; oil on panel, 17.7 x 22.7 cm.

Fire on Yonge Street, 1941; oil on panel, 31.3 x 34.6 cm.

Lawren Stewart Harris (1885-1970), *Composition*, c.1938; oil on canvas, 91.5 x 76.6 cm.

Painting No. 4, c.1939; oil on canvas, 129.5 x 93.0 cm.

Robert Harris (1849-1919), *Bessie in Our Rooms, Paris*, 1885; oil on board, 40.4 x 30.6 cm.

A North African Interior, c.1887; oil on canvas, 62.7 x 76.7 cm.

William George Richardson Hind (1833-1888), *Five Sketches, Michel, July*, 1861; pencil, watercolour on paper, 24.0 x 31.2 cm (sheet).

Alfred Laliberte (1878-1953), *La Rêve Brisé*, c.1913; marble, H. 30.2 cm; L. 46.2 cm; W. 19.3 cm.

Arthur Lismer (1885-1969), *Abandoned Car, Quebec*, 1941; graphite on paper, 25.0 x 30.3 cm (sheet).

The Banks of the Don, c.1912; oil on panel, 21.7 x 13.5 cm (sight).

Charles Macdonald Manly (1855-1924), *Yellow Ragweed*, 1895; ink on laid paper, 14.6 x 25.3 cm.

Marmaduke Matthews (1837-1913), *Hunter among Rocks*, c.1885; watercolour, gouache, gum arabic on wove paper mounted on board, 53.4 x 77.3 cm (image).

William John Bertram Newcombe (1907-1969), *Harvesting Mescal*, 1947; watercolour on paper, 51.5 x 66.3 cm (sight).

Lucius Richard O'Brien (1832-1899), *Citadel at Quebec*, 1880; watercolour, pencil on paper, 49.2 x 34.7 cm (sight).

Albert Henry Robinson (1881-1956), *Birch Trees in Winter*, 1921; oil on panel, 21.4 x 26.6 cm.

Henry Sandham (1842-1910), *On the Godbout River*, 1874; oil on canvas, 102.2 x 153.0 cm.

Marc-Aurèle de Foy Suzor-Coté (1869-1937), *Hauling Wood*, 1924; bronze, H. 37.4 cm; L. 154.2 cm; W. 15.3 cm.

Katherine Elizabeth Wallis (1860/61-1957), *Old Bosnian Mussulman*, c.1927; bronze relief, with carved walnut frame, 38.3 x 30.7 cm (with frame).

Gordon Webber (1909-1965), *Design #16, Vermont*, 1947; tempera on bristol board, 50.7 x 73.3 cm.

Liz Magor (Canadian, b. 1948), *I have always weighed 98 lbs.*, 1983-84; contact-printed photographs, edition of 2, 91.0 x 61.0 cm. Purchase, 1984.

Canadian Contemporary

Iain Baxter (b.1936),
Colour/Language – Participatory Etching, 1979; etching on wove paper, Edition No. AP3, 41.1 x 30.0 cm (imp.).

Colour/Language – Participatory Etching, 1979; etching on wove paper, Edition No. AP4, 41.1 x 30.0 cm (imp.).

Norman Cohn (b.1946),
Children in Hospital, 1979; 3 videotapes, (*Peter, in long-term care; Jonathan, in isolation; Michelle, on the day of surgery*) (29 minutes each).

In my end is my beginning, 1983; 5 videotapes (*Part One: Joseph Verge; Part Two: Lucy Brown; Part Three: David Wells; Part Four: Sunday Afternoon in the Infirmary; Part Five: Snaps*).

Robin Collyer (b.1949),
After Lee, 1979; brass, polyester/fibreglass, copper, cardboard; Unit 1: 79.5 x 90.5 cm; Unit 2: 81.5 x 108.0 cm.

I'm Still a Young Man, 1973; cold rolled steel, masonite, cotton canvas, aluminum 95.5 x 590.0 x 211.0 cm (overall installation dimension).

Andy Fabo (b.1953),
The Craft of the Contaminated, 1984; oil, steel on wood, 230.8 x 182.3 cm.

Oliver Girling (b.1953),
Lemmy in Bondage, 1983; acrylic on tarpaulin, 182.7 x 243.8 cm.

Noel Harding (b.1945),
1st, 2nd and 3rd Attempt to Achieve Heaven, 1983; steel, wood, laser unit, bird wings

Liz Magor (b.1948),
I have always weighed 98 lbs., 1983-84; contact-printed photographs, edition of 2, 91.0 x 61.0 cm.

Andy Patton (b.1952),
The Statues, 1983; oil on canvas, 152.6 x 244.0 cm.

Vincent Tangredi (b.1950),
The Devil's Pig, 1983; fresco on linen mounted on honeycomb aluminum panel, 213.3 x 183.1 cm.

Joanne Tod (b.1953),
Second in Command/First Church of Christ, Scientist, 1984; oil on canvas (2 panels), 168.5 x 198.3 cm (each panel).

International Contemporary

Robert Barry (American, b.1936),
Artwork with 20 Qualities, 1970; ink on wove paper; each sheet: 22.8 x 30.5 cm.

Lothar Baumgarten (German, b.1944),
Monument for the Native People of Ontario, 1984-85; Typeface: Perpetua (Eric Gill); installation (paint on concrete).

Luciano Fabro (Italian, b.1936),
La Germania, 1984; lamp post, steel, sandbags.

Denis Oppenheim (American, b.1938),
Chain of Pearls. Project for Ace Gallery, Vancouver, BC, 1981 (from the *Fireworks Series*); oil wash, pencil and coloured pencil on paper, 97.0 x 255.0 cm.

Fireworks Series Ignition Study. Launching Structure #2. Armature for Projection. Proposal for Seagram Plaza, 1981; oil wash, pencil and coloured pencil on paper – 2 sheets, 194.0 x 127.3 cm.

Formula Compound – A Combustion Chamber – An Exorcism, 1982 (from the *Fireworks Series*); oil wash, pencil and coloured pencil on paper, 97.0 x 127.0 cm (sheet).

Ignition Study for Launching Structure. An Armature for Projection. (from the *Fireworks Series*); oil wash, pencil and coloured pencil on paper – 2 sheets, 127.0 x 194 cm (sheet).

Projection Study for Launching Structure. Armature for Projection. From the Fireworks Series. Project for the Art Gallery of Ontario; oil wash, pencil and coloured pencil on paper – 2 sheets, 127.0 x 194.0 cm (overall).

Projection Study. Launching Tower. Project for Geneva, 1982 (from the *Fireworks Series*); oil wash, pencil and coloured pencil on paper, 127.0 cm x 97.0 cm (sheet).

Second Sight for a Staircase. Projection Study in Blue Fireworks. Project for Geneva, 1981; oil wash, pencil and coloured pencil on paper – 2 sheets, 194.0 x 97.0 cm (overall).

A.R. Penck (German, b.1939),
A Taste of the Dessert; etching and aquatint on wove paper, 64.3 x 93.3 cm (imp.).

Sigmar Polke (German, b.1941),
Vermessung der Steine im Bauch des Wolfes und das Aufchliessende zermalen der Steine zu Kulturschutt, 1980; mixed media on velvet, 184.5 x 118.0 cm.

Lucio Pozzi (Italian, b.1935),
The Test Pilot's Throne, 1984; oil on linen, 365.0 x 335.5 cm.

Susan Rothenberg (American, b.1945),
Puppet, 1983; woodcut on Japanese paper, 180.0 x 93.2 cm (sheet).

Print and Drawing

Albrecht Dürer (German, 1471-1528),
Adam and Eve, 1504; M 1 II/IIIA, engraving on laid paper, 24.5 x 19.1 cm (sheet, trimmed to borderline).

Mauro Gandolfi (Italian, 1764-1834),
Jupiter and Juno (recto and verso) iron-gall ink, grey wash graphite on laid paper, 19.0 x 21.2 cm.

Max Pechstein (German, 1881-1955),
Female Nudes in Palau Landscape, 1914; pen and ink on paper, 20.4 x 26.6 cm (sheet).

Modern European Sculpture

Brassaï (Gyula Halász) (French, 1899-1984),
Henri Matisse in his Studio, 1936 (vintage); silver print, 23.0 x 27.5 cm (sight).

Henri Gaudier-Brzeska (French, 1891-1915),
Ornement Torphille, 1914; cut brass, H. 15.9 cm; W. 3.8 cm; D. 3.2 cm.

Henry Moore (British, b.1898),
Cover design for a play: *Narayana and Bhataryan* and program; linocut on paper, letterpress on paper, 20.9 x 26.1 cm (unfolded).

Exhibitions 1984/85

John Baptist Jackson: The Venetian Set	April 7–May 20
The Art Museum in The Grange	April 14–September 16
Visions and Victories: Canadian Women Artists 1914-1945	April 21–June 10
William Ronald: The Prime Ministers	April 28–May 20
Selections from the Klamer Family Collection of Inuit Art	April 28–June 24
A Pathway to the Past (Permanent Display)	May 7
Norman Cohn: Portraits	May 11–June 17
Old Master Drawings from the Museum of Art, Rhode Island School of Design	May 26–July 15
Leonardo: Studies for the 'Last Supper' from the Royal Library at Windsor Castle	June 2–August 12
Hockney Paints the Stage	June 8–August 12
Francis Silver 1841-1920	June 16–August 5
Selections from the Klamer Family Collection of Inuit Art	June 25–September 9
George Bottini: Painter of Montmartre	July 21–August 19
Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie	July 28–September 16
Images of Ontario	August 11–October 7
Rediscovery: Canadian Women Photographers 1841-1941	August 25–October 7
Toronto Painting '84	September 7–October 28
Selections from the Klamer Family Collection of Inuit Art	September 10–October 3
Masterpiece Exhibition Series: Terbrugghen's 'Melancholy'	September 22–November 25
Kurelek's Vision of Canada	October 13–January 13, 1985
Responding to Photography: Selected Works from Private Toronto Collections	October 13–December 2
Walking Woman Works: Michael Snow 1960-1967	November 3–January 13, 1985
The Etchings of James McNeill Whistler	November 23–January 13, 1985
Preferred Places: A Selection of British Watercolours from the Permanent Collection	November 30–January 13, 1985
Works on Paper: Selections from the Permanent Collection	December 8–January 13, 1985
Selections from the Klamer Family Collection of Inuit Art	January 15–February 15, 1985
The European Iceberg: Creativity in Germany and Italy Today	February 8–April 7, 1985
A Visual Counterpoint: Selected German Prints and Drawings from the Fifteenth to the Twentieth Century	February 16–March 31, 1985

Main Lobby during *The European Iceberg* exhibition.

Pictured at the opening of *Hockney Paints the Stage* are, from left to right: Mr. H. J. B. Nederpelt, President and Chief General Manager of Midland Bank Canada, sponsors of the exhibition; Mr. David Hockney; Dr. A. Wilkinson, Curator of Modern Sculpture and coordinator of the exhibition at the AGO.

List of Programs Circulated by Extension Services April 1, 1984—March 31, 1985

Travelling Exhibitions

Oscar Cahén
Memorial University Art Gallery, St. John's
Art Gallery of Windsor
The Edmonton Art Gallery
The Winnipeg Art Gallery

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
The Winnipeg Art Gallery

The Clichés-Verre of the Barbizon School
Art Gallery of Peterborough
Art Gallery of Algoma, Sault Ste. Marie
Chatham Cultural Centre
London Regional Art Gallery
Norman Mackenzie Art Gallery, Regina

Norman Cohn: Portraits
National Gallery of Canada, Ottawa
Vancouver Art Gallery
49th Parallel, New York
Musee d'art contemporain, Montreal

Alex Colville: A Retrospective
Dalhousie Art Gallery, Halifax
Vancouver Art Gallery

Daumier and 'La Caricature'
Thunder Bay National Exhibition Centre and Centre for Inuit Art
Glendon Gallery, Toronto
Art Gallery of Peterborough
The Gallery/Stratford

Eden Revisited: Graphic Works by German Romantic Artists
Burlington Cultural Centre
London Regional Art Gallery

Murray Favro: A Retrospective
Art Gallery of Windsor
London Regional Art Gallery

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Art Gallery of Greater Victoria
McCord Museum, Montreal
Confederation Centre Art Gallery and Museum, Charlottetown

The Hague School: Collecting in Canada at the Turn of the Century
Agnes Etherington Art Centre, Kingston
Art Gallery of Nova Scotia, Halifax

John Baptist Jackson: The Venetian Set
Thunder Bay National Exhibition Centre and Centre for Indian Art
Glendon Gallery, Toronto

Norval Morrisseau and the Emergence of the Image Makers
Thunder Bay National Exhibition Centre and Centre for Indian Art
Chatham Cultural Centre
Art Gallery of Algoma, Sault Ste. Marie
Laurentian University Museum and Arts Centre, Sudbury
Woodland Indian Cultural Education Centre, Brantford

Pictures for the Parlour: The English Reproductive Print 1775-1900
Kitchener/Waterloo Art Gallery
The Gallery/Stratford
Chatham Cultural Centre

Selections from Alex Colville: A Retrospective
Beijing Exhibition Centre, People's Republic of China
Fung Ping Shan Museum, Hong Kong
Metropolitan Teien Museum, Tokyo

Masterpiece Exhibition Series: Van Gogh, The Vicarage at Nuenen
Timmins Museum: National Exhibition Centre
The Gallery/Stratford

W.J. Wood: Paintings and Graphics
Thunder Bay National Exhibition Centre and Centre for Indian Art
Timmins Museum: National Exhibition Centre
Art Gallery of Peterborough
Dalhousie Art Gallery, Halifax

Contact Exhibitions

Christopher Broadhurst: Paintings
Belleville Public Library Gallery
The Temiskaming Art Gallery, Haileybury

Graham Coughtry: Prints
Belleville Public Library Gallery

Simon Harwood: Still Life in Relief
The Lindsay Gallery
Atikokan Centennial Museum

Rideau
W.B. Lewis Library, Deep River
Aurora Public Library and Gallery

Mark Rothko: Memorial Portfolio
Lebel Gallery, Windsor
Aurora Public Library and Gallery

Spirits and Transformation
The Temiskaming Art Gallery, Haileybury
Belleville Public Library and Gallery

David Thauberger: Prints
Aurora Public Library and Gallery

Speakers Service

The 1940s: A Decade of Painting in Ontario
McIntosh Art Gallery, London

W.J. Wood: Paintings and Graphics
Thunder Bay National Exhibition Centre and Centre for Indian Art

"Artists with their Work" Programs

Sandra Altwerger: Painting and Graphics
Whitby Arts Inc., The Station Gallery
Hennepin Gallery, Welland

Jim Anderson: Film
Zone Cinema, Hamilton

Anne Meredith Barry: Painting and Graphics
Tom Thomson Art Gallery, Owen Sound

Tom Benner: Installation
Chatham Cultural Centre
White Water Gallery, North Bay

Therese Bolliger, Mark Gomes and Judith Schwarz: Indoor and Outdoor Sculpture and Drawing
Art Gallery of Peterborough
Festival Ontario

Elizabeth Chitty: Video
White Water Gallery, North Bay
Artcite Inc., Windsor

Teri Chmilar: Video
Monitor North, Thunder Bay
Kingston Artists' Association Inc.

Moira Clark: Graphics
Hennepin Art Gallery, Welland

Wendy Coad: Painting
Kingston Artists' Association Inc.

Marlene Creates: Installation
Artcite Inc., Windsor

Judith Doyle: Film
Ed Gallery/Ed Video, Guelph
Kitchener/Waterloo Art Gallery

Fast Wurms: Films
Ed Gallery/Ed Video, Guelph

Fringe Research: Holography
McIntosh Gallery, London

Dennis Geden: Painting
The Art Gallery of St. Thomas-Elgin

Oliver Girling: Painting
St. Lawrence College Art Gallery, Kingston

Judy Gouin: Graphics
Whitby Arts Inc., The Station Gallery
The Temiskaming Art Gallery, Haileybury

Anna Gronau: Film
Artcite Inc., Windsor
Kitchener/Waterloo Art Gallery

Renée Van Halm: Installation
Kingston Artists' Association Inc.

Renée Van Halm, Susan Schelle, An Whitlock: Sculpture "Changing Landscapes", Group Outdoor Sculpture Exhibition
Laurentian University Museum and Arts Centre, Sudbury

Rick Hancox: Film
Zone Cinema, Hamilton
White Water Gallery, North Bay
Thunder Bay National Exhibition Centre and Centre for Indian Art

Dieter Hastenteufel: Installation
Niagara Artists' Centre, St. Catharines

Katja Jacobs: Painting
Ottawa School of Art

Rae Johnson: Painting
Art Gallery of Algoma, Sault Ste. Marie

Brian Kipping: Painting
Hennepin Art Gallery, Welland

Brian Kipping/John McKinnon: Painting and Sculpture
White Water Gallery, North Bay

Joan Krawczyk: Painting
Whitby Arts Inc., The Station Gallery

Suzy Lake: Photography
Niagara Artists' Centre, St. Catharines

Sandra Meigs: Installation
Laurentian University Museum and Arts Centre, Sudbury

Nancy Nicol: Video
Artcite Inc., Windsor
Kingston Artists' Association Inc.

John Porter: Film
Forest City Gallery, London

Diane Pugen: Graphics
The Temiskaming Art Gallery, Haileybury

Reinhard Reitzenstein: Installation
The Art Gallery of Brant, Brantford

Miho Sawada: Installation
The Gallery/Stratford
Forest City Gallery, London

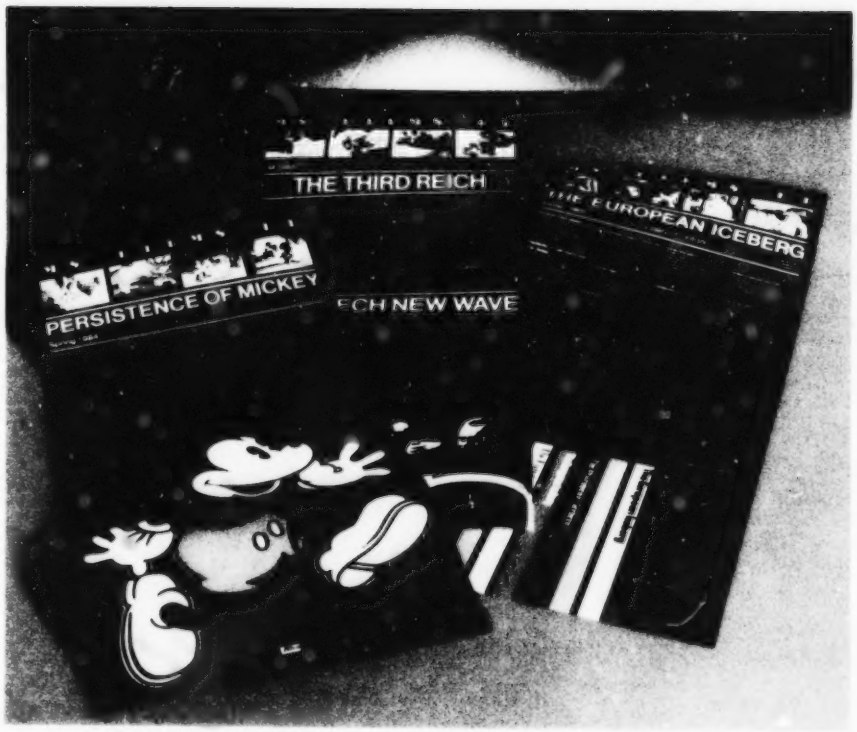
Judith Schwarz: Installation
Forest City Gallery, London

Lisa Steele: Video
Artcite Inc., Windsor

George Whiteside: Photography
St. Lawrence College Art Gallery, Kingston

Jan Winton: Graphics
Timmins Museum: National Exhibition Centre

Lenni Workman: Painting
Belleville Public Library Gallery, Belleville



Publications and Posters

Catalogues and Books

Norman Cohn: Portraits

Toronto Painting '84

Responding to Photography: Selected Works from Private Toronto Collections

The 1940s: A Decade of Painting in Ontario

Co-Publications

The Etchings of James McNeill Whistler

The European Iceberg

Masterpiece Exhibition Series Brochures

Terbrugghen: Melancholy

Van Gogh: The Vicarage at Nuenen

Extension

Catalogue of Services 1985

"Artists with their Work" Catalogue

6 *Contact* brochures

Posters

Film: *Persistence of Mickey*
Snow/Brakhage
The European Iceberg
The Czech New Wave

Exhibition: *William Ronald: The Prime Ministers*
Images of Ontario
The Etchings of James McNeill Whistler
Toronto Painting '84
The European Iceberg
Hockney Paints the Stage (2)

Special Projects:

A Pathway to the Past (Permanent Display)

Education Services Statistics

Orientation to an Elementary School visit.

Group Visits

Elementary Tours	
Conducted	11,440
Unconducted	2,295
Total students	13,735
Secondary Tours	
Conducted	7,659
Unconducted	3,269
Total students	10,928
Studio Visits	
Elementary	12,576
Secondary	448
Total students	13,024
Adult Groups	
Conducted	2,657
Unconducted	3,761
Total students	6,418
Total Group Visits	**44,105**
Lower Lobby Lunch Area Usage: Total students (approximately)	3,500

Elementary Level Programs

The following programs were offered by the Elementary Education Department during the 1984/85 academic year.

School Visits:
These two-hour programs are designed for grades 3-8, and include a one-hour participatory orientation session, followed by an hour's tour in the galleries. Nine different thematic programs are available, aimed at making the Gallery's collection more accessible to young people.

Sculpture/Henry Moore: Using large stretchy bags, children have fun exploring volume, shape, and texture. A tour in the galleries includes the works of Henry Moore, and other sculptors.

Colour: An exciting slide show followed by experiments in colour theory assist students in their exploration of the emotional and scientific aspects of colour.

Landscape: The landscapes of the Old Masters and the Canadian Collection are interpreted using sound and creative description.

Portraits and Body Language: Props, costumes, and video are the tools used to help children interpret portraits.

Canadian Express: Audiotapes of living Canadian artists talking about their work provide the focus for this program designed specifically for grades 7 and 8.

Why Is That Art? By using slides to support individual opinions, grade 7 and 8 students are encouraged to debate this provocative question. This program was very useful during *The European Iceberg* exhibition.

Life Times: An engaging slide show and an analysis of "time capsules" provide students with an opportunity to discuss varied and changing lifestyles, before comparing historical and contemporary art in the galleries.

The Painted Tale: Children's literature and dramatic portrayal are the vehicles in this program for exploring narrative works of art in the collection.

Primary Program: A 19-week pilot project was launched in January for primary-level (K-3) Elementary students. It involved an exciting orientation on colour followed by a painting experience in the Activity Centre. Teacher evaluation of this experimental program was excellent.

Balance Sheet

March 31, 1985
(with comparative figures as at March 31, 1984)
(in thousands of dollars)

Art Gallery of Ontario
(Incorporated under the laws of Ontario as a Corporation without share capital)

	General Funds			Capital Funds			Total	
	Operating	Dining Services	Book Shop	Acquisition	Volunteer Activities	Building	**1985**	1984
Assets								
Cash and short-term deposits	$ 896	$ 228	$ 218	$ 1,005	$ 537	$ 839	**$ 3,723**	$ 3,632
Accounts receivable	213	31	14	2	45	4	**309**	217
Interfund receivable (payable)	(347)	(176)	(184)	525	(158)	340		
Inventory		26	259		138		**423**	380
Prepaid expenses	1		2				**3**	42
Works of art, at nominal value				1			**1**	1
Fixed assets, at nominal value						1	**1**	1
	$ 763	$ 109	$ 309	$ 1,533	$ 562	$ 1,184	**$ 4,460**	$ 4,273
Liabilities and Fund Balances								
Liabilities (Note 1(h)):								
Accounts payable and accrued liabilities	$ 674	$ 57	$ 31	$ 226	$ 153	$ 137	**$ 1,278**	$ 1,368
Deferred revenue	223				11	0	**234**	232
	897	57	31	226	164	137	**1,512**	1,600
Fund balances (deficit):								
General	(134)	52	278		398		**594**	198
Acquisition and Volunteer				1,307			**1,307**	1,477
Gallery extension and repair						918	**918**	809
Grange						129	**129**	190
	(134)	52	278	1,307	398	1,047	**2,948**	2,673
	$ 763	$ 109	$ 309	$ 1,533	$ 562	$ 1,184	**$ 4,460**	$ 4,273

On behalf of the Board:
Trustee–Mr. Fredrik S. Eaton
Trustee–Mr. William Heaslip

(See Notes to Financial Statements)

Auditors Report

To the Trustees of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario (the Gallery) as at March 31, 1985 and the statement of financial activities for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, these financial statements present fairly the financial position of the Gallery as at March 31, 1985 and the results of its financial activities for the year then ended in accordance with the accounting principles described in Note 1 to the financial statements applied on a basis consistent with that of the preceding year.

Toronto, Canada
June 5, 1985

Clarkson Gordon

Chartered Accountants

Statement of Financial Activities

Year ended March 31, 1985
(with comparative figures for 1984)
(in thousands of dollars)

Art Gallery of Ontario

	General Funds			Capital Funds			Total	
	Operating	Dining Services	Book Shop	Acquisition	Volunteer Activities	Building	**1985**	1984
Revenue								
Grants (Note 4):								
Province of Ontario	$ 5,430					$ 214	**$ 5,644**	$ 5,471
Government of Canada	705			$ 6		287	**998**	647
Metropolitan Toronto	427						**427**	407
Gifted Works of Art				1,287			**1,287**	3,697
Donations, bequests and investment income	524	$ 5	$ 9	538	$ 40	320	**1,436**	995
Annual membership fees	545						**545**	590
Other fees, admissions and miscellaneous revenue	917	827	774		1,201		**3,719**	3,723
The Art Gallery of Ontario Foundation (Note 2)	50			400		50	**500**	400
	8,598	832	783	2,231	1,241	871	**14,556**	15,930
Expenditures								
Administration, maintenance and security	4,201	519	209	47	318	45	**5,339**	5,161
Curatorial, extension services and exhibitions	3,229						**3,229**	2,935
Education	1,009						**1,009**	944
Membership	233						**233**	210
Cost of goods sold		276	510		587		**1,373**	1,210
Accession of art for collection (Note 1(d)):								
Gifted				1,287			**1,287**	3,697
Purchased				974			**974**	953
Building costs						837	**837**	673
	8,672	795	719	2,308	905	882	**14,281**	15,783
Excess (deficiency) of revenue over expenditures for the year	(74)	37	64	(77)	336	(11)	**275**	147
Transfers between funds	41	(20)	(50)	233	(264)	60		
Increase (decrease) in fund balances during the year	(33)	17	14	156	72	49	**275**	147
Fund balances (deficit), beginning of year	(101)	35	264	1,151	326	998	**2,673**	2,526
Fund balances (deficit), end of year	$ (134)	$ 52	$ 278	$ 1,307	$ 398	$ 1,047	**$ 2,948**	$ 2,673

(See Notes to Financial Statements)

Notes to Financial Statements

1.
Summary of significant accounting policies
The financial statements of the Art Gallery of Ontario (the Gallery) present the financial position and results of activities within the framework of the accounting policies summarized below:

(a) Fund Accounting
The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with activities or objectives as specified by the donors or in accordance with the directives issued by the Board of Trustees. Transfers between funds are made when approved. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day operating transactions of the Gallery's activities.

(ii) The capital funds are comprised of funds which are not available to meet operating expenditures. The Acquisition Fund is primarily for the purchase of art and includes, at a nominal value of $1,000, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Volunteer Activities Fund (including Art Rental Service, Jewellery Shop, Reproduction Shop, Impulse Shop, and other activities) is operated by the Volunteer Committee and is primarily for the purchase of art or other items of a capital nature. The Building Fund includes amounts that are designated to finance expansion and major repairs of the Gallery's facilities.

(b) Basis of Financial Statements
The financial statements of the Gallery have been prepared generally on the accrual basis of accounting except that:

(i) funds used to acquire works of art and completed facilities are accounted for as expenditures and accordingly depreciation on Gallery facilities is not provided.

(ii) annual membership fees are included in revenue as received.

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year. It does not present the results of operations or the net income or loss for the year as would a commercial statement of profit and loss.

(c) Inventories
Inventories of goods held for resale are valued at the lower of cost or net realizable value.

(d) Works of Art
In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal carrying value. The value of art acquired by gift during the year is included in the statement of financial activities as revenue at appraised value as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(e) Fixed Assets
The land, buildings and equipment used by the Gallery are the property of the Gallery. The value of fixed assets has been excluded from the balance sheet except for a nominal carrying value. Accordingly, no depreciation is recorded in the accounts.

(f) Pension Plan
The Gallery maintains a pension plan providing retirement and death benefits to all its employees. The costs of the Gallery pension plan are expensed in the year premiums or required fundings are payable.

(g) Grants, Donations and Bequests
Grants, donations and bequests are included in the statement of financial activities in the year in which the designated program is carried out. Funds received prior to the year in which the designated program is carried out are recorded in the balance sheet as deferred revenue.

(h) Province of Ontario Financing
The Gallery issued $12,250,000 of debentures to the Ontario Universities Capital Aid Corporation for a portion of the amount of $12,750,000 received from the Province of Ontario by March 31, 1978 for the expansion of Gallery facilities. Payments of debenture principal and interest are to be made by the Treasury Department of the Province of Ontario on behalf of the Gallery over the 25 year period ending March 31, 2008. As it is expected the Province of Ontario will continue to make these payments, the outstanding debentures of $10,510,000 at March 31, 1985 (1984 – $10,736,000) are not recorded as a liability and interest expense and the related grants are not recorded in the accounts.

(i) Appropriations
The Trustees may appropriate funds to be used for operations and capital costs in a future fiscal period, at which future time the appropriations are reversed and the costs are recorded in the accounts of the Gallery.

2.
The Art Gallery of Ontario Foundation
The Art Gallery of Ontario Foundation (The Foundation) is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the endowment funds of the Gallery. Accordingly, the accounts of The Foundation are not included in the accompanying financial statements. Funds from The Foundation are given to the Gallery when approved by the Board of Trustees of The Foundation.

3.
Pension Plan
The most recent actuarial valuation, prepared as of June 30, 1984, reported that the plan was fully funded.

▶

4.

Grants

Details of grant revenue are as follows:

	1985	1984
Province of Ontario		
Operating:		
Base Operating	**$5,389,000**	$5,089,000
Experience	**16,000**	25,000
Outreach Ontario	**12,000**	9,000
Festival Ontario	**5,000**	17,000
Ontario Heritage Foundation		22,000
Ontario Youth Corps	**8,000**	
	5,430,000	5,162,000
Building Fund:		
Capital Building Repairs	**214,000**	309,000
Total Province of Ontario	**$5,644,000**	$5,471,000
Government of Canada		
Operating:		
National Museums of Canada		
Core Funding	**214,000**	214,000
Other Programs	**144,000**	8,000
Social Sciences/Humanities Research Council of Canada	**5,000**	
Canada Council	**327,000**	300,000
External Affairs	**15,000**	20,000
	705,000	542,000
Acquisition:		
Department of Communications	**6,000**	5,000
Building:		
National Museums of Canada	**107,000**	100,000
Department of Communications	**180,000**	
	287,000	100,000
Total Government of Canada	**$ 998,000**	$ 647,000
Metropolitan Toronto		
Operating:	**$ 427,000**	$ 407,000
Total Metropolitan Toronto	**$ 427,000**	$ 407,000
Total Grants	**$7,069,000**	$6,525,000

Family Programming:
Hands On: A special family program for both parents and children, who share in visual arts activities, welcomed over 8,000 visitors during 1984/85. Such themes as "The Stage," "Lines," and "The Painted Tale" served as a basis for three participatory installations. *Hands On* was open each Sunday and during holiday periods.

March Break: Hands On was open extended hours each day of the March Break. "The Painted Tale" was the theme which provided families with an opportunity to see the relationship between storytelling and narrative works of art.

Workshops:
A new Professional Development slide show was produced for teachers and other museum professionals interested in elementary level programs. This show was used in conjunction with a popular workshop that was done for various professional groups throughout the academic year.

The Elementary Education Department participated along with the other Education Departments in the Art Gallery Educators Conference in February.

Secondary Level Programs

High school students are encouraged to participate in group discussions on themes relating to the AGO's Collections and to special exhibitions. Following a brief introductory session in an orientation room, students are conducted through a 90-minute tour, where emphasis is placed on their responses to and thoughts about the works on view.

Thematic Tours of the Permanent Collection
These tours range throughout the galleries and identify a common theme that links the art of various periods.

Discover the Gallery: Students tour the Permanent Collection and examine examples of painting and sculpture from all represented periods. A theme for the discussion ties the works together.

The Debate: Contemporary art versus the Old Masters – a controversial discussion of the Collection.

The Language of Colour: An exploration of colour and its use as a symbolic, compositional, and expressive device.

Space in Perspective: The artist's efforts to create or deny illusionistic space from the Renaissance to the present.

Sculpture: An exploration of the Gallery's rich sculpture collection. Includes the Henry Moore Collection.

Portraiture: A Mirror of Life: A slide/music presentation and discussion introduce the topic of the portrait in all its variations.

Tours Focussing on Major Art Historical Periods
These tours focus on historical periods that are well represented in the Gallery's Permanent Collection. The orientation session and the tour introduce the social, cultural, and historical aspects of the period being discussed, including techniques of painting. Students do not require a broad knowledge of art history to participate in these tours.

The Renaissance to the Baroque

Dutch and Flemish Painting

Impressionism and 'La Belle Epoque'

Modern Art from Cézanne to Surrealism

The New York School – Abstract Expressionism

Tours of the Canadian Collection
Canadian Art – Looking Back: An exploration of the historical collection from about 1750 which traces the cultural heritage of Canadian art. Students discuss the development of painting to the period of the Group of Seven and their contemporaries.

Canadian Contemporary Art, 1940-1980: Canadian contemporary art from David Milne to Performance and Punk.

Toronto – The Artist Responds: The orientation package introduces students to eight Toronto artists who discuss their work and the influence that the urban environment exerts on their work.

Interdisciplinary Tours
History and literature classes are encouraged to participate in these programs. Emphasis may be placed on any area of the Permanent Collection listed in the thematic and historical periods above. Students participating in these tours do not require an art background.

Painters and Poets in Canadian Art: This tour explores the relationship between the visual and literary arts in Canada from the early 19th century to today.

History through the Artist's Eyes: The orientation and tour concentrate on the work of art as a document of history that reveals the period from which it comes.

Art with a Political and Social Message: A discussion of the artist as social and political commentator, concentrating on the 20th century.

Tune In: Interviews with Painted People: This program is designed for senior students who are interested in investigating paintings by becoming the characters depicted in them. Students work in small groups to interpret paintings of their choice using the "interview" format as a starting point.

Special Programs
Toronto Painting '84
September 7–October 28, 1984
Secondary Level programs produced a multi-projector slide/tape package to introduce high school and adult audiences to the exhibition.

Public viewings of the slide presentation took place in an orientation room at fixed times during the week and continuously in the Irina Moore Viewing Room. Orientation Room attendance was 1,074.

The Etchings of James McNeill Whistler
November 23, 1984–January 13, 1985
Students were introduced to this exhibition with a "hands-on" orientation in which they were able to closely examine the tools of the etcher's art.

The European Iceberg: Creativity in Germany and Italy Today
February 8–April 7, 1985
Approximately 85 teachers attended a special workshop and tour of this exhibition. Students from all over Southern Ontario were toured in the exhibition and large bookings were made by the Italian Cultural Institute on behalf of interested teachers in Toronto, Hamilton, and Guelph.

Professional Development Opportunities for Teachers
Secondary Level Programs staff was involved in professional development to a greater degree this year with teachers of History and Literature. Approximately 200 teachers attended workshops.

A special workshop and reception was held for *The European Iceberg*. Approximately 85 teachers, art coordinators, and consultants attended.

Activity Centre

The Gallery School
Four different programs of instruction in the studio arts taught by professional artists comprise The Gallery School.

The Junior School: A thirty-week calendar of courses in Painting, Advanced Painting, Printmaking, Advanced Printmaking, and Sculpture for students between the ages of 8-18 held after school from 4:00–6:00 pm, September to June. 11 courses, 5 instructors, 167 students, 10,020 student hours.

The Senior School: Opportunities in continuing education for the adult student in the studio arts. Evening courses were held in three ten-week terms and an eight-week summer term. 19 courses, 9 instructors, 287 students, 8,208 student hours.

Course subjects:

Introduction to Drawing I	Introduction to Printmaking
Introduction to Drawing II	Watercolour
Life Drawing I	Painting with Acrylic
Life Drawing II	Advanced Painting Exercises
Experimental Drawing	

Advanced Studies in Visual Arts: A two-year program in the studio arts taught at university level for selected high school students on Saturdays from September to June. Drawing: 19 students; Painting: 20 students; Printmaking: 10 students; 3 instructors, 5,880 student hours.

Summer Art Studio for Kids: A four-week summer version of the Junior School Program, 5 days a week during July.

Animation Studio in the Activity Centre.

Includes Painting, Printmaking, and Sculpture. 8 courses, 4 instructors, 118 students, 8-18 years; 7,080 student hours.

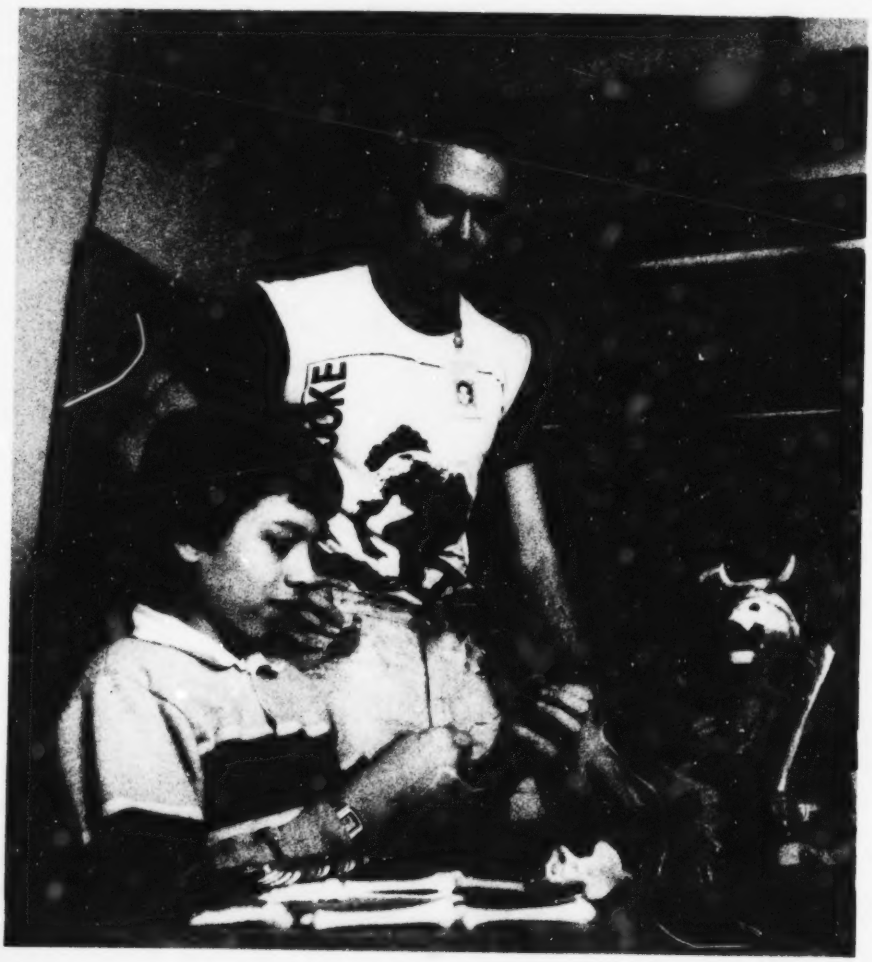
Animation Studio: Students aged 8-18 are introduced to a full range of animation techniques during this thirty-week program held on weekends, September to May. 3 courses, 2 instructors, 46 students, 4,140 student hours.

Super Summer, Super-8 Animation Studio: The July session of Animation Studio provides instruction to students aged 8-13 in animation techniques from flip books to sound cartoons. 2 courses, 2 instructors, 37 students, 2,220 student hours.

Totals for The Gallery School: 46 courses, 25 instructors, 704 students, 37,548 student hours.

Studio Visits
The Studio Visits program places an emphasis on stimulating an awareness of the art-making processes, the tools, materials, and equipment used, how artists work, the source and historical importance of their ideas, and the relevance of galleries. Discussions and demonstrations are followed by a hands-on session with related materials. Visits conducted by teams of Studio Artists and Education Officers three days a week, thirty-one weeks, September to June. Total of 13,267 students, 26,534 student hours.

Open Studio
A free family activity in studio arts held on twenty-six Sunday afternoons from October to May and during the March Break. 3 instructors, 30 periods, 6,750 student hours.



Special Demonstrations/Courses/ Lectures/Exhibitions

In addition to regularly scheduled courses and activities, special demonstrations, workshops, and courses were held throughout the year for children and adults.

April	*Gallery School Student Print Exhibition* Work by Moira Clark's students aged 8-14 at the Free Times Cafe, Toronto.
June	*Annual Gallery School Exhibition* Students of the Gallery School exhibit their works in the Activity Centre.
October	*Selected Paintings and Prints from the Gallery School* Work by students of the Gallery School on exhibition in mezzanine corridor to the Activity Centre.
November	*Activity Centre Faculty and Staff Exhibition* An exhibition of prints, drawings, paintings, and sculpture by members of the Activity Centre Faculty and Staff.
January	*Advanced Studies Exhibition* Selected work from students in the Advanced Studies in Visual Arts program on exhibition in the mezzanine corridor to the Activity Centre.
March	*Animation Screening* Selected Super-8 films by students of the Animation Studio screened for members of the Academy of Canadian Cinema.

Slide research in the E.P. Taylor Audio-Visual Centre.

Edward P. Taylor Audio-Visual Centre

Present Holdings

Slides	
circulating	75,700
archives	57,000
total	132,700
Videotapes	179
Films	203
Film Stills	500
Media Kits	68
Audiotapes	312

Acquisitions

Slides	
Acquired internally (excluding *European Iceberg* & *Whistler*)	1,992
Acquired externally	491
Catalogued	4,000

Films

Chambers: Tracks and Gestures

Snowscreen

Alexander Liberman: A Lifetime Burning

Lift Up Your Heart (Julius Potocsny)

Media Kits

The Overlord Embroidery

The Plaster Waste Mould

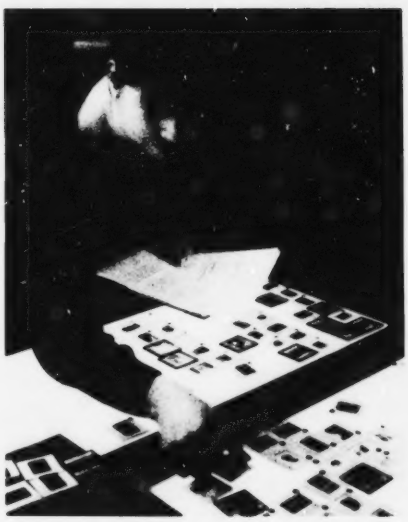
Videos

Children In Hospital
- *Peter, in Long-Term Care*
- *Jonathan, in Isolation*
- *Michelle, on the Day of Surgery*

In My End Is My Beginning
- *Joseph Verge*
- *Lucy Brown*
- *David Wells*
- *Sunday Afternoon in the Infirmary*
- *Snaps*

The Sage of the Grange

The Shock of the New
- Pt. 1 – *The Mechanical Paradise*
- Pt. 2 – *The Powers That Be*
- Pt. 3 – *The Landscape of Pleasure*
- Pt. 4 – *Trouble in Utopia*
- Pt. 5 – *The Threshold of Liberty*
- Pt. 6 – *The View from the Edge*
- Pt. 7 – *Culture As Nature*
- Pt. 8 – *The Future That Was*



David Hockney Designs 'Ravel's Garden' for the Exhibition 'Hockney Paints the Stage,' Walker Art Center

A Pool of... Hockney

David Hockney

Snow Seen

Toronto Painting '84

The Prime Ministers

Usage and Circulating Figures

Loans made involving 31,759 slides, 96 media kits and videotapes	954
Noon-hour films screened with 573 people in attendance	53
In-house film loans	71
Carrel appointments	106

Sales

Canadian Historical Media Kits	45
Moore Media Kits	3

Film Series

Seven major film series were presented this year: *Persistence of Mickey, The Third Reich, The Czech New Wave, Snow/Brakhage, Canadian Independent Films, The European Iceberg, The Displaced Narrator* (cooperatively with The Funnel), and several smaller programs and single screenings. There were 146 films screened including experimental, animation, documentary, and feature.

Total attendance, Film Series	7,373

Media Productions

Multi-Projector Slide/Tape Packages

Professional Development Day for Elementary Level Programs

Images of Ontario for Adult Programs

Henry Moore an expanded version of the Henry Moore media kit for installation in the Irina Moore viewing room

James McNeill Whistler for Adult Programs

Audiotape Productions

Impressionism for Secondary Level Programs

Baroque for Secondary Level Programs

Toronto Painting '84 for Secondary Level Programs

Images of Ontario four automated audiotapes used in conjunction with the *Images of Ontario* exhibition

The Painted Tale several stories for Elementary Level Programs

John Scott soundtrack for John Scott installation in *Toronto Painting '84* exhibition

Hockney editing and dubbing of background music used in *Hockney Paints the Stage*

Canadian Art 5 soundtracks for the Audio-Visual Centre's Outreach Media Kits on Canadian Art

Videotape Productions

From the Four Quarters: educational filler for Adult Programs

From the Four Quarters: exhibition installation for Adult Programs

Kurelek's Vision of Canada: exhibition installation for Adult Programs

Kurelek's Vision of Canada: educational filler for Adult Programs

Kurelek's Vision of Canada: French educational filler for Adult Programs

Technical Services

The Media Productions Department is responsible for the supply, operation, and maintenance of audio-visual equipment for Gallery programs. In the past year, the Department handled 1,520 bookings in the following categories:

Major	287	Orientation	804
Minor	392	Outside	37

Adult Programs Department

Gallery Talks and Group Tours

Adult Programs' staff and docents continued to offer at least 15 Gallery Talks each week, a schedule that frequently increased during special exhibitions. Regular signed talks for the hearing impaired were introduced during the past year and given once a month. A new weekly talk *Artful Conversation* was also initiated. Held each Friday morning and aimed particularly at seniors on their free day at the Gallery, this program features a Gallery Talk followed by informal discussion over complimentary coffee. Group tours of the Permanent Collection and special exhibitions also continued to be available on request.

Regular talks per week:	15
Total attendance at talks:	15,418
Booked group tours and special events:	3,735
Number of trained docents active:	29

Courses

The High Renaissance: Leonardo, Raphael, Michelangelo

Looking at Contemporary Art

English Eighteenth-Century Painting

Exploring the Iceberg

Exhibitions

Images of Ontario
This special exhibition, organized by the Adult Programs Department and curated by David Wistow, Education Officer, celebrated the province's Bicentennial by presenting a selection of paintings, sculptures, watercolours, and books drawn mainly from the Permanent Collection that featured aspects of the four main social and geographical elements of Ontario – wilderness, farm, town, and city – over the past 200 years.

Special Exhibitions: Taped Tour Scripts, Brochures, Videotapes, Slide Packages, Didactic Texts

From the Four Quarters: Native and European Art in Ontario 5000 BC to 1867 AD
Didactic texts, videotape script

Toronto Painting '84
A Brief Guide

Kurelek's Vision of Canada
Videotape script

The Etchings of James McNeill Whistler
Illustrated brochure, didactic texts, slide package script

Publications by Adult Programs Staff

Ness, Kim and Worts, Douglas. "'Attitudes: The Nude in Art' – Development and Evaluation," *Museum Quarterly* (Summer 1984), pp.6-12.

Outside Scholarly Activities by Adult Programs Staff

The Giorgione/Titian 'Concert Champêtre': *A Neoplatonic Interpretation*
Delivered as part of an international conference, *"Volare a la divina bellezza": Ficino and Renaissance Neoplatonism*
Victoria College, University of Toronto, October 1984

Eighteenth-Century British Art
Delivered as part of a series of lectures at the Royal Ontario Museum in conjunction with the exhibition *Georgian Canada: Conflict and Culture*, May 1984

Special Staff Lectures and Walking Tours

Leonardo da Vinci's 'Last Supper'

Kurelek's Canada: The Land and the People

Responding to Photography: Selected Works from Private Toronto Collections

'Notes of the Needle': The Etchings of James McNeill Whistler

Whistler: His Life and Art

Guest Lectures and Walking Tours

From the Four Quarters
Joan Vastokas, Department of Anthropology, Trent University and Dennis Reid, Curator of Canadian Historical Art, Art Gallery of Ontario

Hunger for Images: Painting Today
Dr. Wolfgang Max Faust, Critic and Art Historian, Germany

Contemporary Art in Israel
Meira Perry-Lehmann, Curator of Prints and Drawings, Israel Museum

Visions and Victories: Canadian Women Artists 1914-1945
Natalie Luckyj, Guest Curator

Making 'Parade'
David Hockney, Artist

Images of Ontario

The City: Man's Alter Ego
Eberhard Zeidler, Architect

A Romantic View of Small-Town Ontario
Douglas Richardson, Architectural Historian, University of Toronto

Images of Rural Ontario
David McFadden, Poet and Novelist

The Painted Wilderness
Gordon Rayner, Artist

Image Painting: The Issues
Dr. Donald Kuspit, State University of New York at Stoney Brook

Kurelek's Vision of Canada
Joan Murray, Director, The Robert McLaughlin Gallery, Oshawa

The Collectible Image: Our Understanding of Photography and its Historic, Aesthetic, and Cultural Dimensions
David Harris, Concordia University, Montreal

The Philip G. McCready Annual Memorial Lecture on Canadian Art

Pictures That Can Be Heard: J.E.H. MacDonald's 'The Tangled Garden'
Charles C. Hill, Curator of Canadian Art, National Gallery of Canada, Ottawa

Opéra de la Bastille: A 20th-Century Challenge
Carlos Ott, Architect

Suburb Into City: Whistler's Chelsea
Professor Robin Spencer, University of St. Andrews, Scotland

Whistler's Etchings: The Premise of Process
Ruth Fine, National Gallery of Art, Washington, DC

Michael Snow's 'Walking Woman Works'
Louise Dompierre, Agnes Etherington Art Centre, Queen's University, Kingston

The European Iceberg: Creativity in Germany and Italy Today
A special program, organized in conjunction with the exhibition, featured a number of the visual artists, designers, architects, filmmakers, and critics.

Visual Artist's Program:

An evening with Lothar Baumgarten who screened his film *The Origin of the Night: Amazon Cosmos*

A panel of artists including Giovanni Anselmo, Marco Bagnoli, Luciano Fabro, Rebecca Horn, Jannis Kounellis, and Salome; moderated by guest curator Germano Celant

An evening with Rebecca Horn who screened her films *La Ferdinanda: Sonata for a Medici Villa* and *The Dancing Cavalier*

A panel of artists including Nicola De Maria, Ludger Gerdes, Reinhard Mucha, Giuseppe Penone and Remo Salvadori; moderated by guest curator Germano Celant

Special Lectures:

The European Iceberg
Germano Celant, Guest Curator

Contemporary Italian Design
Michele De Lucchi, Designer

Recent German Theatre
Bazon Brock, Professor of Aesthetics, University of Wuppertal

Recent Italian Theatre
Giuseppe Bartolucci, Theatre Critic and Director

Contemporary German Art and Theory
Bazon Brock, Professor of Aesthetics, University of Wuppertal

The Architecture of Hans Hollein
Hans Hollein, Architect

Italian Art Today
Bruno Corà, Critic and Professor of Art History, Academy of Fine Arts, Perugia

Recent Graphic Design in Italy and Germany
Giovanni Anceschi, Professor of Graphic Systems, University of Bologna

The European Iceberg Revisited
Germano Celant, Guest Curator

Symposium

From the Four Quarters: Native and European Art in Ontario, 5000 BC to 1867 AD

Native Art as Art History: Meaning and Time from Unwritten Sources
Joan Vastokas, Trent University

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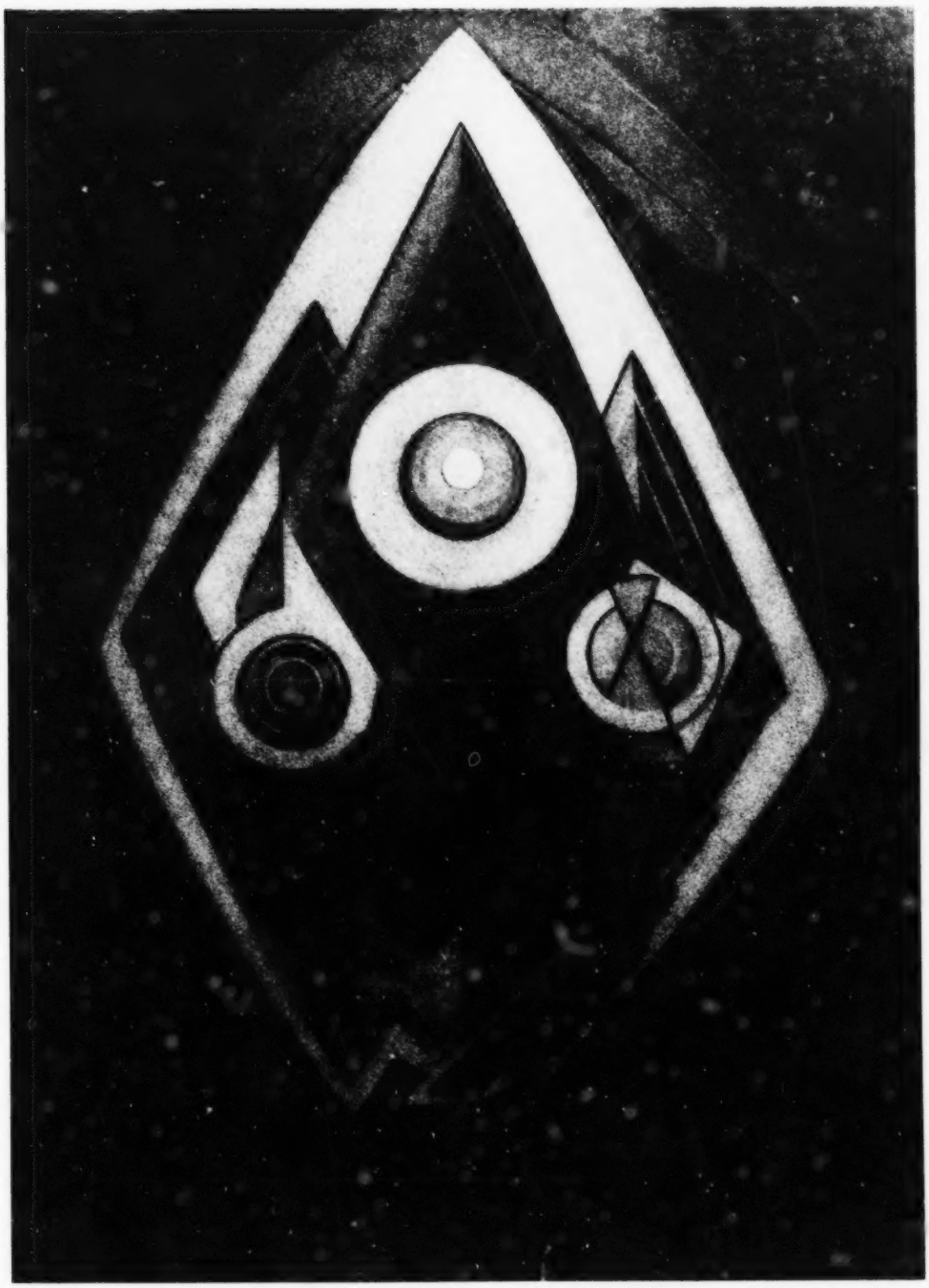

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Griffith, Mrs. E. N.
Griffith, Mrs. Joanne
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Guest, Mrs. Valerie F.
Gunn, R. A.
Guthrie, H. Donald
Gutmann, J.
Guttman, Herbert
Hahn, Benno F.
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Hahn, Miss Brenda
Hahn, Dr. Neil
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Halbert, Dr. Ralph
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Hall, Larry M.
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Hamilton, Mrs. Robert M. P.
Harding, C. Malim
Harding, Mrs. C. Malim
Harris, Miss Catherine A.
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Hattin, Albert
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Heffernan, Paul J.
Heintzman, Mrs. George T.
Heintzman, Mrs. Jane
Heintzman, William D.
Heisey, W. Lawrence
Held, Bryan A.
Hellyer, The Hon. Paul T.
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Henderson, Lyman G.
Henderson, Mrs. Paul
Henderson, Mrs. Lyman G.
Hendrick, Mrs. K. C.
Hepburn, Graeme
Hepburn, J. T.
Hepburn, Mrs. J. T.
Hepburn, Warren
Herington, Harold
Herold, Jeffrey S.
Herman, W. Bernard
Hermant, Peter
Hermant, Sydney
Herod, W. J.
Hershoran, H. S.
Hertzberg, Peter
Herzig, E.
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Hill, Dr. F. Marguerite
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Himel, Mrs. Marcel
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Hodgson, Mrs. Mary E.
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Horsey, W. Grant
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Howes, The Rev. Anne
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Hrab, Dr. Togra
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Hull, Rodney
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Keith, W. J.
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McLean, Mrs. Donald
McLean, Mark F.
McLean, Paul S.
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McMechan, John
McQueen, R. J.
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Mullin, Mrs. John A.
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Nicholls, Mrs. D. W.
Nichols, Mrs. E. C.
Nicholson, Mrs. James
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Nickle, Paul
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Northey, R. K.
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O'Callaghan, Mrs. Robert
O'Shea, Mrs. Colm P.
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Okun, Meyer H.
Olsen, Eric G.
Olsen, O. H.
Oppenheim, Dennis
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Orsini, B. V.
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Osler, Miss E. Henrietta
Osler, Mr. Gordon P.
Osler, Mrs. G. S.
Osler, Patrick C.
Oswell, K. R.
Otten, Alex G.
Otto, Mrs. Ann L.
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Papas, Mrs. E. C.
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Parkin, John C., Jr.
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Perkell, Joseph R.
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Phipps, Mrs. G. E.
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Pitfield, Mrs. Ward C.
Pivnick, Mrs. Charlotte
Pivnick, Ms. Jillian
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Plummer, Mrs. H. L.
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Pooler, E. R.
Pope, Joseph
Porter, George W.
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Poyntz, Mrs. A. Ross
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Pullan, Morris
Pulver, Mrs. Zelma E.
Pyne, Robert
Quetton, Hugh E. P.
Quinn, Patrick
Rafelman, Donald
Randall, Mrs. W. O.
Rapp, Miss Laura
Rapp, Miss Lee
Rapp, Morton H.
Rayner, Mrs. Jack W.
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Redelmeier, Mrs. Ernest J. H.
Redelmeier, Mrs. Francis M.
Redelmeier, W. Robert
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Richardson, Mrs. Bradley W.
Richardson, J. A.
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Robertson, Norman S.
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Rotman, Mrs. Sandra
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Ruby, Mrs. A. Walling
Ruby, Miss Janet
Ruby, Miss Mary
Ruby, Miss Victoria
Ruggles, Robert T.
Rumm, Gloria
Russell, John Laurel
Ryckman, Miss Barbara
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Ryley, Mrs. Thomas G.
Ryrie, Jack
Sams, Ms. Judith Anne
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Sanders, Dr. M.
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Saxton, Bernard
Scace, Arthur
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Stevens, R. W.
Stevenson, Alastair
Stevenson, Mrs. Karen
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Stewart, Roy A.
Stewart, Nalini
Stock, Miss Marie L.
Stock, Valentine N.
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Stohn, Mrs. John D.
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Stothers, Walter G. D.
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Stuart, A. K.
Stuart, Alexander E.
Stuart, Andrew T. B.
Stuart, J. E. D.
Stuart, James M. K.
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Stupp, Randall Mark
Styles, R. G. P.
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Swaine, Dr. Fred M.
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Thomson, Mrs. Lesslie R.
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Tiller, Mrs. Gordon D.
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Tomiuk, Nicholas
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Torno, Philip
Torno, S. C.
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Tory, Mrs. John A.
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Trevor, L. J.
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Upjohn, Mrs. R.
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Van Der Hout, J. B.
van Veldhoven, Mrs. Peter M.
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Vaughan, J. Bryan
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Vernon, Mrs. Patrick H.
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Walker, Gordon P.
Walker, Mrs. Harold C.
Walker, John
Walker, Mrs. Olwen O.
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Warwick, Miss Mildred
Warwick, Miss Nora
Warwick, Miss Orion
Watkins, William B.
Watson, Alan G.
Watson, Mrs. Alan G.
Watson, Colin G.
Watson, Peter G.
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Waxer, Dr. Peter H.
Wear, John
Weatherill, J. F. W.
Webb, Marshall H.
Webb, Peter
Weinstein, Mrs. Myrna
Weir, Miss Nancy
Weldon, David B.
Welsh, Prof. Robert
Wert, W. Howard
Westaway, James W.
Westcott, James W.
Weston, Galen
Weston, Mrs. W. Galen
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Willmot, Donald G.
Wills, J. C.
Wilson, A. E.
Wilson, Donald L.
Wilson, Mrs. Donald L.
Wilson, George W.
Wilson, Mrs. H. H.
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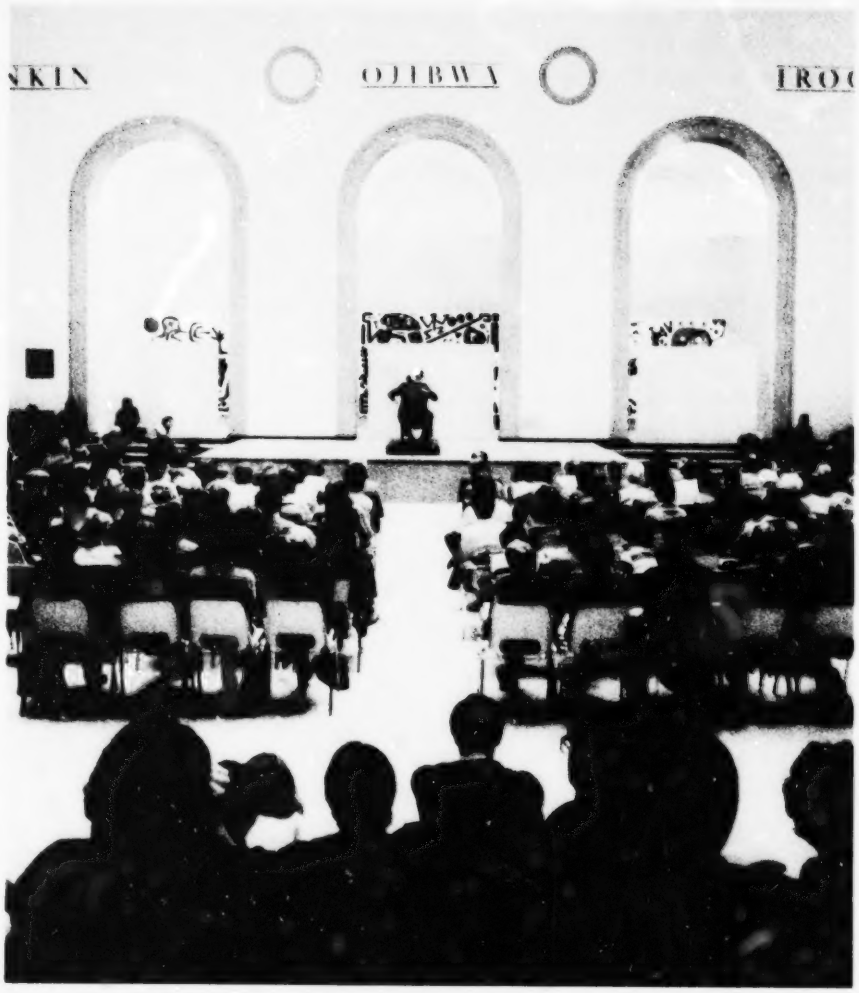
Wilson, Dr. Murray
Wilson, Ross F.
Wilson, Dr. R. J.
Wingfield, R. M.
Withrow, David A.
Withrow, Miss Elizabeth Anne
Withrow, John D.
Withrow, Stephen Forbes
Withrow, W. J.
Withrow, Mrs. W. J.
Wolfe, Mrs. Ray D.
Wood, C. F.
Wood, Donald O.
Woods, David
Wookey, I. R.
Wookey, Mrs. I. R.
Woolley, Ian C.

Cello concert in the Walker Court during the Bach 300 Birthday Celebration.



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Wotherspoon, Mrs. G. D. S.
Wright, Mrs. Dale
Wright, J. W.
Wye, Miss Joyce
Yaremko, John, Q.C.
Yarmon, Mr. Elliott N.
Yarmon, Mrs. Elliott N.
Yeomans, Donald R.
Yolles, L. S.
Young, Bernard
Young, R. Brock
Zaidin, Ms. Estelle
Zeidler, E. H.
Zeidler, Mrs. E. H.
Zerafa, Boris E.
Zerafa, Mrs. Boris E.
Zimmerman, Adam H.
Zweig, Sidney M.
Zwig, Walter

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Michener, Rt. Hon. Roland, Q.C.
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Wilton, Ernest
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Jean Tam *Accounting Clerk*

Michelle Cook *Computer Operator*

Maya Lansdown *Accounting Clerk*

Nancy Brown *Payroll Clerk*

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Priscilla Ratcliffe *Executive Assistant to Chief of Administration and Corporate Secretary*

Mary-Ann Miller *Assistant to Chief of Administration and Corporate Secretary*

Leila Jamieson *Secretary/Receptionist*

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Jetta McClure *Purchasing Officer*

Donna Griffith *Purchasing Clerk Typist*

Robert Soutar *Material Handler/Receiver*

Sharon Campbell *Head Switchboard Operator*

Ann Davison *Switchboard Operator*

Lora Mazzocca *Switchboard Operator* (part-time)

Donna McCurvin *Switchboard Operator* (part-time)

Mark Collyer *Messenger/Mail Clerk*

Sharon McGill *Machineroom Operator*

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Janet Gore *Assistant to the Archivist/Records Manager*

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Donald Rance *Assistant Buyer*

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Brian Gibbs *Assistant Processor*

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Barbara Isherwood *Floor Sales Assistant*

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Patricia Cipriani *Assistant Manager, Dining Services/Special Events Coordinator*

Michael Kaiser *Secretary/Bookkeeper*

Philip Ou *Executive Chef*

Wai Ming Li *Sous Chef/Coffee Shop Supervisor*

Iwonna Przygocka *Restaurant/Members' Lounge Supervisor*

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Victor Gomes
Sandra Spencer
Steve Thornton

Kitchen Staff
Lam Lan Won Ng
Vien Long
Benedetta Digirolamo

Coffee Shop
Monica Fong
Chine Chine Koo

Members' Lounge
Samson Tan

Restaurant Staff (part-time)
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Lori Smith
Arturo Hernandez
Lori Leger
John Kewley
Sam Wen
Maria Franke
Tony Besios
Thomas Tsoi

Kitchen (part-time)
Quynh Hoang
David Thai
Jack Kwan

Coffee Shop (part-time)
Alan Eng

Members' Lounge (part-time)
Thomas Lai
Diana O'Reilly

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Shirley Hrebik *Personnel Secretary*

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Laurence Madden *Senior Information Officer*

Daniel Thibodeau *Information Officer*

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Jennifer Downie
Alison Hogg
Tracy O'Hara
Diana Smith
Ian Wallace

Physical Plant

Douwe S. deLang *Manager*

George Bartosik *Maintenance Supervisor*

Marion Blair
Charlie Carroll
Ronald Evely
Edward Gourley
Chi-Keung Lui
Michael Ronco
Christian J. Rottgen
Donald Scafe
Pedro Vieira
Elizabeth Vincec

Washroom Attendants
Emma Molina
Gisela Navia

Security

Jack Vecchio *Manager*

Assistant Managers
Linas Brazys
Michael Duggan
Denis Fernandes

Security Officers
Rogelio Angeles
Carrie Bomhower
Chunghau Cheung
Donna Creed
Robert Fong Mow
William Fryday
Zbigniew Gorzelak
Nelson Jabbaz
Fraser Lawson
Ruperto Ligsay
Michael Litnovetsky

Wendy Lucas
Craig McLauchlan
Edward Murray
Laurence Saulnier
Ronald Selles
Tahir Soofi
Albert Vaiciulenas
Ron vander Cruysen
Paul Venables
Frank Walters
Thomas Wey

Security Officers (part-time)
Ange Belfiore
Terry Cheung
Linda Cotnam
Ernesto Dahiroc
Jorge Farina
David Field
Michael Harrison
Michael Kennedy
Gailon Joseph
Michele Karch
Eric LaDelpha
Daphne McCormack
Daniel Moses
Jolanta Muran
Frank Puidokas
Douglas Stratford
Adrienne Trent

Elevator Operator
Robert Broadley

Cloakroom
Kathryn Wilson *Cloakroom Operator*

Cloakroom Attendants (part-time)
Ron Bero
Cathy Daley
Rowley Mossop
Gisela Navia

Curatorial Division

Roald Nasgaard *Chief Curator*

Rima Zubas *Assistant to the Chief Curator*

Anthony Jones *Deputy Chief Curator/Administration*

Elizabeth Jagdeo *Receptionist/Typist*

Philip Monk *Curator of Contemporary Canadian Art*

Marie Fleming *Associate Curator of Contemporary Art*

Mara Meikle *Secretary*

Dennis Reid *Curator of Canadian Historical Art*

Christine Boyanoski *Assistant Curator, Canadian Historical Art*

Nancy Breen *Secretary*

Alan Wilkinson *Curator of Modern Sculpture*

Karen Finlay *Assistant Curator, Exhibitions*

Brigitte Quinney *Secretary*

Katharine Lochnan *Curator of Prints and Drawings*

Brenda Rix *Assistant Curator, Prints and Drawings*

Karen Bryce *Secretary*

Conservation

Barbara Keyser *Conservator of Contemporary Art*

John O'Neill *Paper Conservator*

Eduard Zukowski *Conservator*

Ralphus Ingleton *Practitioner*

Extension Services

Glenda Milrod *Head*

Cheryl Izen *Assistant to the Head*

Marcie Lawrence *Program Coordinator*

Jadzia Romaniec *Scheduling Officer*

Registration

Barry Simpson *Registrar*

Kathleen Wladyka *Assistant Registrar*

Catherine Spence *Assistant to the Registrar*

Cynthia Ross *Traffic Coordinator*

Parin Dahya *Clerk-Typist*

Hillary Hunter *Data Entry Operator*

Anne Jolley *Data Entry Operator*

Technical Services

Bernard Oldcorn *Manager*

John Ruseckas *Chief Preparator*

Akira Yoshikawa *Art Storage Coordinator*

Charles Kettle *Production Assistant*

Christopher Sedgwick *Lighting Technician*

Bruno Kaflinski *Framing Technician*

Charles Simpson *Crafting Technician* (on leave)

Erwin Friedel *Exhibit Technician*

Installation Officers
Olga Charyshyn
Brian Groombridge

Preparators
Patrick Chuhaniuk
Barry Coombs
Michael Douglas
Tim Hardacre
Wilbert J. Headley
Louis Monstvilas
Ted Rettig
Curtis Strilchuk
Miroslaw Wywial

Reference Library

Karen McKenzie *Chief Librarian*

Larry Pfaff *Reference Librarian/Deputy Librarian*

Randall Speller *Documentalist/Reference*

Gloria Marsh *Library Technician*

Carol Lowrey *Technical Services Librarian*

Joyce Yarkut *Clerk Typist* (part-time)

Photographic Services

Maia-Mari Sutnik *Coordinator*

Faye Van Horne *Assistant to the Coordinator*

Catherine Garside *Clerk-Typist*

Carlo Catenazzi *Head Photographer*

Diane McConnell *Photographer*

William Wilson *Photo Technician*

Nina Levitt *Clerk-Typist*

Development Division

L. Douglas Todgham *Development Manager*

Susan Hindle *Coordinator, Annual Giving Fund*

Mary Slavik *Secretary to Development Manager*

Membership Services

Anne Greaves *Manager, Membership Services*

Linda Thomas *Membership Office Coordinator*

Joan Ridout *Membership Assistant*

Harold Boyd *Clerk-Membership*

Education Services Division

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Diana Primc *Administrative Secretary*

Deborah Percy *Scheduling Officer*

Anne-Marie Jeffrey *Receptionist/Scheduling Secretary*

Elementary Level

Wendie Flaster *Senior Education Officer*

Linda Kricorissian *Education Officer*

Education Officers (part-time)
Murdoch Chisholm
Miriam Davidson-Macleod
Wanda Dube
Sally Gregson
Dale Sheppard

Secondary Level

Catherine Studley *Senior Education Officer*

Julia Stone *Education Officer*

Education Officers (part-time)
Krystyna Czereyska
Linda Judelman
Elisabeth Khera
Lupe Rodriguez
Patricia Sullivan

Activity Centre

James Thornton *Head*

Barbara MacPherson *Secretary/Registrar*

Claude Luneau *Chief Technician*

Artists
Arlene Berman
Jane Buyers
William Leeming
Audrey Mah
Jean Thib
Jan Winton

Education Officers (part-time)
Diana Lunde
Mary Greto
Svetlana Muchin

Assistant Technicians (part-time)
James A. Bourke
Susan Roy

Adult Academic Programs

Peter Gale *Senior Education Officer*

Francis Broun *Education Officer/Lecturer*

Education Officers
Ken Dewar
David Wistow
Douglas Worts

Audio-Visual Centre

Catherine Jonasson *Head*

Margaret Brennan *Senior Cataloguer*

Lynne Burry *Senior Cataloguer*

Norma Elms *Secretary*

Anne Denoon *Loans Consultant*

Patricia DiNicolantonio *Clerk-Typist* (part-time)

Media Productions

Henry Dunsmore *Head*

Barbara Arsenault *Chief Media Technician*

William Webster *Media Technician* (part-time)

Marketing/Public Relations Division

Elizabeth A. Addison *Marketing Manager*

Jean Keryk *Assistant Marketing Manager*

Tesse Grosh *Assistant to Manager, Marketing*

Clara Hargittay *Writer*

Catherine Van Baren *Editor*

Filomena De Sousa *Clerk/Typist*

Communications

Gail Hutchison *Head*

Promotion

Norman Terry *Head*

Ivan Holmes *Design Supervisor*

Alan Terakawa *Production Coordinator*

Marilyn Pyper *Design Assistant*

Gorette Costa *Clerk/Typist*

Volunteer Activity Division

Joyce Davenall Turner *Manager of Volunteer Activity*

Christina Tkach *Secretary/Coordinator*

Rita Dingemans *Supervisor, Volunteer Accounting*

Helen Stortini *Secretary*

Cecilia Brown *Secretary/Coordinator, Art Rental Service*

Donna Dodds *Bookkeeper, Art Rental Service*

Maria Enriques *Sales Assistant, Art Rental Service* (part-time)

Joan Krawczyk *Sales Assistant, Art Rental Service* (part-time)

Mary Lou Giroux *Bookkeeper, The Reproduction Shop*

Ruth Keene *Historic Housekeeper, The Grange*

Peggy Eades *Secretary/Coordinator, The Grange*

On the cover:
Mimmo Paladino's *Viandante* on view in the Walker Court during the exhibition *The European Iceberg*.

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